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{ Two NUMBERS, 1s.
WITH HALF-SHEET SUPPLEMENT, GRATIS.

THE DWELLINGS OF THE PEOPLE.

At the present time, the greatest Continental nations are engaged in discussions upon the fundamental principles of society. These discussions, which are now and then carried on peacefully in clubs and newspapers, and quite as often very stormily conducted by means of barricades and street fights, are at the best but unsatisfactory. French and Germans are by no means agreed upon the meaning of the liberty which they love, of the equality which they insist upon, or of the fraternity of which they dream, and in pursuit of their trilogy continually enact scenes which sorely belie the sacred words which are fabled to have inspired them. But we in England, thanks to the sturdy common-sense of our forefathers, have luckily mastered these rudiments, and having acquired a greater amount of practical liberty than is enjoyed by any other nation in the world, have reached a higher stage in our social development. For the last ten or a dozen years, the leaders of opinion have more especially directed their attention to questions which affect the health, the comfort, the rational amusement, and the physical and moral well-being of the masses. It is only in England that sanitary science can be considered a popular topic. There is not leisure for such a study among populations whose chief business is to play at soldiers; but in our country—with much social evil to be diminished, if not remedied and prevented—it is fortunate that the wealthy, the powerful, and the intelligent have not been so intensely satisfied with the existing state of things, as to shut their eyes against the mischiefs which are quite compatible with a very high civilisation, and with the enjoyment of the greatest possible amount of political liberty. It is true that our sanitary reformers have still a vast amount of labour before them; that London yet possesses a barbarous cattle market, and does not pos-

sess a good and cheap supply of water; that many of our large and growing towns are even in a worse condition than the metropolis—undrained, unsewered, ill-watered, ill-lighted, and ill-ventilated; and that many hundreds of thousands of the people live in physical as well as in moral degradation. But, after all, much has been already done. The social elevation of the multitude has become the question of our country and our time; and from the Prince Consort, who may not interfere in Parliamentary politics, but who may lend his illustrious name and his great talents to the more valuable, if less exciting, efforts of the philanthropic arena, downwards through all classes of the active-minded men who influence opinion, these questions attract more attention than any other. Most of our populous and thriving towns are endeavouring to provide public parks, libraries, and museums; to build model lodging and dwelling-houses for the labouring classes; to establish public baths and wash-houses; and, in many instances, to encourage, by means of garden allotments, a taste for floriculture and horticulture among the poor. All these things, done or attempted, are symptoms of the great fermentation of those ideas of social development which have sprung from the uninterrupted peace of the last six-and-thirty years, and betoken a new—and, it is to be hoped, a favourable—era in our national history. The very troubles and perplexities of our neighbours have given these questions an impetus; for not only religion, and philanthropy, and the natural progress of civilisation in a country happily not at war, but the reasonable calculation of the upper classes, that the best means of maintaining a population in quiet is to extend the comforts and the decencies of life to the very lowest substrata, have co-operated to this result. A regard for, and fear of, the people, have combined to excite attention to their condition. But, whatever may be the causes, the result is certain; and, as far as it has yet extended, it is beneficial and gra-

tifying. The country that can minimise political, and maximise moral and social questions, is in a fair way of becoming greater and happier, and of extending a humanising influence to every quarter of the earth.

One great secret of the growing favour of such projects for the amelioration of the condition of the working classes, as we have mentioned, probably lies in the fact that these projects are discovered to be self-supporting, and not eleemosynary. Charity is a blessed thing; but if the men who endeavour to provide the poor with better homes, and with more extended facilities for comfort, health, and recreation, make their efforts successful in a pecuniary sense, they do a far greater amount of good than any mere act of charity could accomplish. They relieve themselves from the invidious position of administering ostentatious benevolence, and at the same time place the poor upon that footing of equality which is most consistent with mutual self-respect and permanent good-feeling. When public baths and wash-houses are found to pay their cost, and to answer as mercantile speculations; when garden allotments are found to be attainable without loss to those who originate and conduct them, and with pecuniary profit to those who cultivate them; and when it is discovered by capitalists that decent dwellings for the people, built with a proper regard both to amenity and utility, and with all the appliances of modern science and discovery, can be constructed so as to pay a very fair percentage on the sums invested in them, a practical victory has been gained of a higher amount of benefit than could accrue from any acts of pure philanthropy, however extensive. This is our present position; and the abolition of the Window-tax, which formerly prevented the outlay of money upon blocks of buildings for the working classes, may be expected in due time to lead to a large increase in the number of such edifices in all our great towns. But, while rejoicing at this prospect, we would ask whether



ATTACK ON A CHINESE PIRATICAL FLANT BY THE BOATS OF H. M. S. "CLEOPATRA," IN DIAS'S BAY.—(SEE NEXT PAGE.)

pencils of the children of Belgium. Some idea of the enthusiasm which prevails, and of the readiness with which Belgian artists respond in such cases, may be formed from the fact, that by the 15th of August every available work had been already disposed of, and the managing committee were compelled to decline further offers. To give a detailed description of these different works would only weary your readers. A few points will be enough.

PRESENTATION OF COLOURS.—A set of new colours was presented to the 7th Regiment (Royal Fusiliers), in Portsmouth garrison, on Monday afternoon, by Lady Augusta Fitzclarence, wife of the Lieutenant-Governor, Major-General Lord Frederick Fitzclarence, G.C.H. The Governor's-green, at the top of the High-street, was the spot where the presentation ceremony took place, and it was crowded with spectators. The colours were the same as those which it was as were also the old colours belonging to this regiment, which were presented in 1829, Lord Frederick being at that time in command of the regiment. The set of colours consists of the Queen's colour, or Royal standard, and the regiment

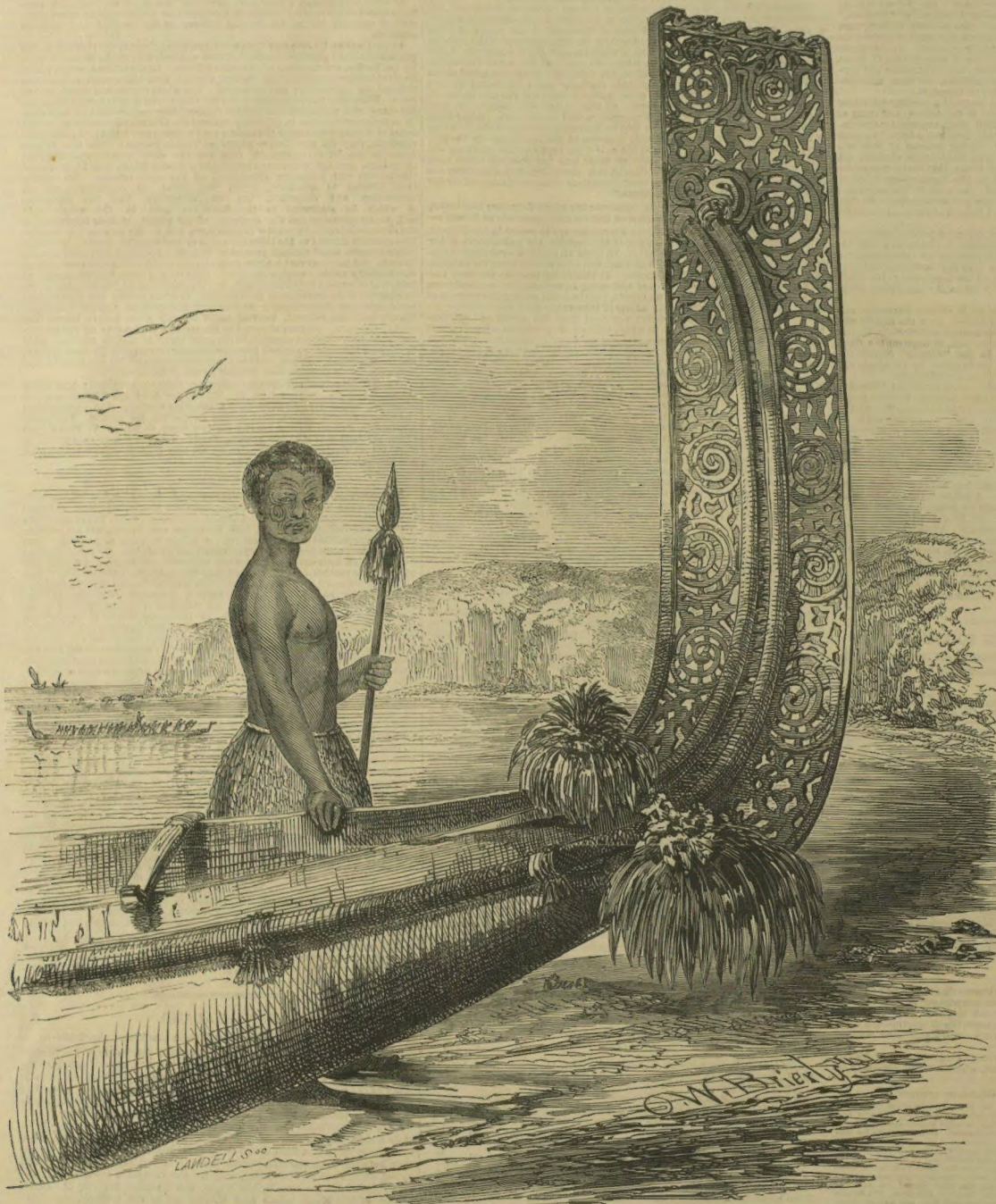
The English sloop the *Lord Duncan* was, on Friday (last week), driven by the violence of the wind from Havre towards Honfleur, when there was a heavy sea. A young boy found, that the vessel was before the port of Honfleur he let go the anchor, notwithstanding the difficulty of the operation, and so secured the vessel. The Custom-house officers having presented themselves to visit it, the little fellow positively refused them admission, saying that he was responsible for all on board. It was not until the English officers had threatened to take the young man to the officers to make him visit, the *Lord Duncan* was afterwards taken into port.

The marketable value of every private soldier dying in our East Indian possessions is £135, this sum being required to train, equip, and bring from Europe another man to place in his stead.

THE EGYPTIAN RAILWAY.—The last letters from Constantinople announce that the Sublime Porte had addressed a note to the Viceroy of Egypt relative to the construction of the railway between Cairo and Alexandria, the preliminary arrangements for the commencement of which have been already fully completed, even to the contract for iron rails. The note denies the right of the Viceroy to so important a work without the express authorisation of the Sultan. The purport of the document is briefly this—that the Viceroy must first ask the sanction of the Sultan to the construction of the line, and at the same time give proof that the capital necessary for the work is already at hand. The Sultan's reply is that the Viceroy has no right to increase the taxes of the country, and that the inhabitants shall not be compelled to work gratuitously, and, lastly, that recourse shall not be had to a loan, or to any foreign company, or the purpose of providing the means of completing the line. The Porte is firmly resolved to abide none of the conditions which it has laid down, in order to give effect to the railway project, and it has accordingly refused to give force if it is necessary to make its rights respected. The reply of Abbas Pasha, it is generally supposed, will avoid distinct and categorical explanation, till he knows how far he may depend upon the support of England.

Consul-General at Warsaw.—The late Consul-General at Warsaw has been known for some time as the Russian Consul at Constantinople, and James Gordon, now Vice-Consul at Bluefields, in the territory of Mosquito, has been promoted to be Consul there.

arms at their respective stations. The Maoris are a sharp-witted race, and soon understand when they are out-manœuvred. Although to-day (Monday) there are hundreds of them gathered in Rocky



MAORI CHIEF, AND CARVED STERN OF A NEW ZEALAND CANOE.

Day—a place near to the town, but without its limits—no further manifestation has been made, and I think it may safely be said that the crisis of the affair is over. The cause of the determined and vindictive

spirit they have evinced arises from the fact of an individual of the lowest class among them—in fact, a slave—having presumed to strike one of their highest chiefs, and he, too, rendered sacred and untouchable for

House is placed upon a lawn looking towards Hauraki Gulf, across which a most extensive and varied prospect opens of picturesque islands, with the blue mountains of the Great Barrier visible seaward.

the time by means of the mystical *Tapu*. That they would seize and murder the policeman were it not for fear of the Europeans, and because they really have no enmity against, but rather a wish to conciliate them, there can be no doubt. As for the poor fellow himself, he remains close in Mr. Beckham's house, in daily fear of his death, which he himself says is certain. What Sir George Grey will do with him, is not yet known—most likely send him to Sydney or England; in New Zealand certainly his life is in jeopardy. Altogether, in spite of such a warlike demonstration, there has been little or no fear for themselves felt by the Europeans; and while it shows from what apparently trifling causes will spring the deadly vengeance of the savage, it offers no reasonable grounds to dissuade any intending emigrants from availing themselves of the open and fertile lands, the splendid climate, the increasing wealth of New Zealand in general, and of Auckland in particular."

By the morning of the 22d, the Maoris had quietly dispersed, without any further manifestations of disturbance.

The accompanying illustrations are from sketches by Mr. O. W. Brierly.

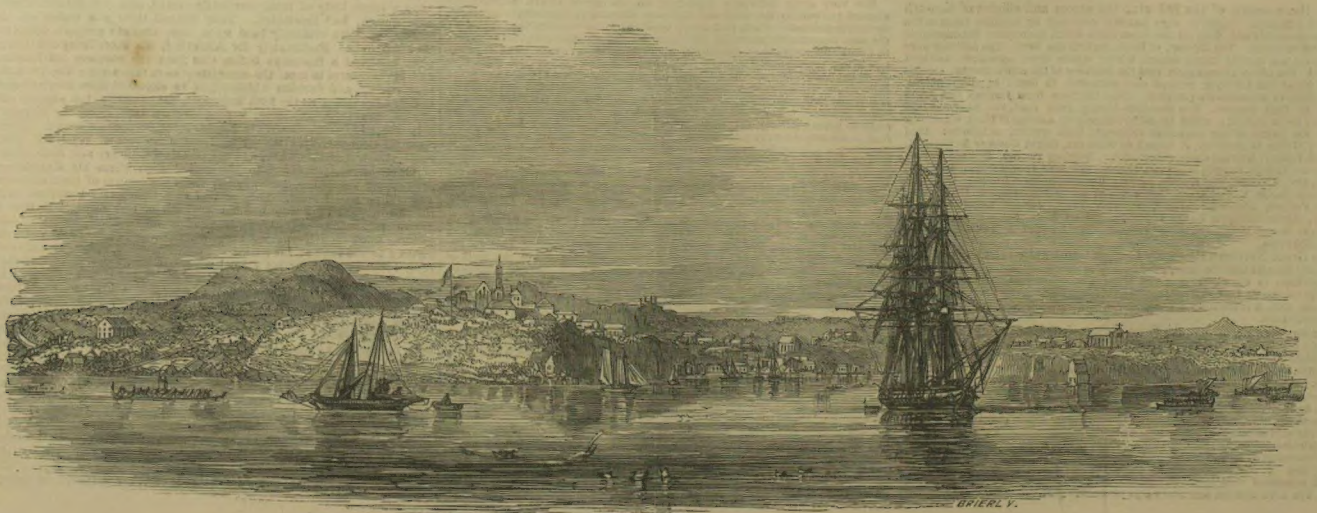
Here we have a Chief of Maoris, who, according to the testimony of the best informed writers upon the subject, are a superior race, capable of high civilisation, whom we may one day see living peacefully in cities, villages, and hamlets, industrious, and contributing as much to the prosperity of New Zealand as the white settlers themselves; indeed, a considerable fusion of the races is already going on.

Beside the Chief is the elaborately-carved head of his war-canoe, such as we recollect among the illustrations of Captain Cook's Voyages. These canoes are of great length, gaily painted red, and ornamented with white feathers, and the head and stern richly carved. Like other nations, the New Zealanders have various high-sounding names by which they designate their war-canoes: for example, "*Moratuani*," or "a slaying and devouring fire." It is not unfrequent to find, at the head of their canoes, figures and ornaments designed by the Chiefs to whom they belong.

Beneath the portrait is a View of the town of Auckland, with H.M.S. *Fly* at anchor, and the advance of the war-canoes.

Though Wellington is the commercial, Auckland is the political capital of New Zealand, being the seat of Government: it was selected in 1840, by Governor Hobson, strangely enough, for it lies 150 miles from the nearest northern settlement, and several hundreds from the Straits. Yet the situation is considered preferable to that of Wellington, as, besides possessing a safe and capital harbour, it boasts of large tracts of land available for cultivation in the immediate vicinity of the town. The climate, also, is more genial than that of Port Nicholson, being less subject to the south-east gales which blow with such terrific violence through the funnel of Cook's Straits.

The town itself presents an uninviting aspect, and has never been a favourite with the emigrant, yet a population of more than 2500 has been attracted to it. Many of the houses in Auckland are good. The barracks stand on the summit of a hill, looking over the harbour; and the church is a conspicuous object from the sea. The Government



THE TOWN OF AUCKLAND

THE EARL OF DERBY'S MENAGERIE, AT KNOWSLEY.



BOUTE-BOK.

GAZELLES.

MALE AND FEMALE ELANDS.

It has been rumoured, upon the faith of a statement which appeared in some of the papers, that the whole of this collection was bequeathed by the late Earl of Derby to the Queen, and that, in the event of her Majesty declining the bequest, it was to be presented to the Zoological Society of London.

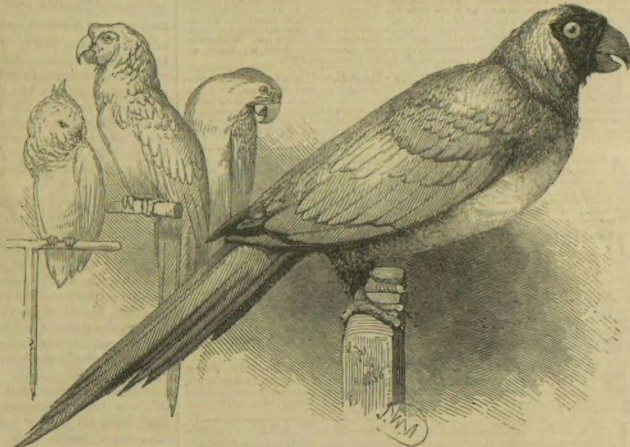
This erroneous impression appears to have originated in the fact of

the late Earl having expressed a wish that a specimen from the collection should be offered to her Majesty's choice, and it is stated that the Royal selection is expected to be made in favour of the group of eight black-necked swans, a most rare and beautiful species, specimens of which appeared in our Paper of last week. The Earl is, likewise, understood to have signified a wish that the Zoological Society should be offered

a similar choice, and this, it is understood, has fallen upon the group of elands, the only living examples in this country, consisting of two males and three females, one of which was bred at Knowsley. A pair of these fine animals, male and female, are given in the accompanying Engraving, grouped with three specimens of the gazelle, one of them likewise bred at Knowsley; and the bonte-bok, whereof there is in the



MALE AND FEMALE HOG-DEER.

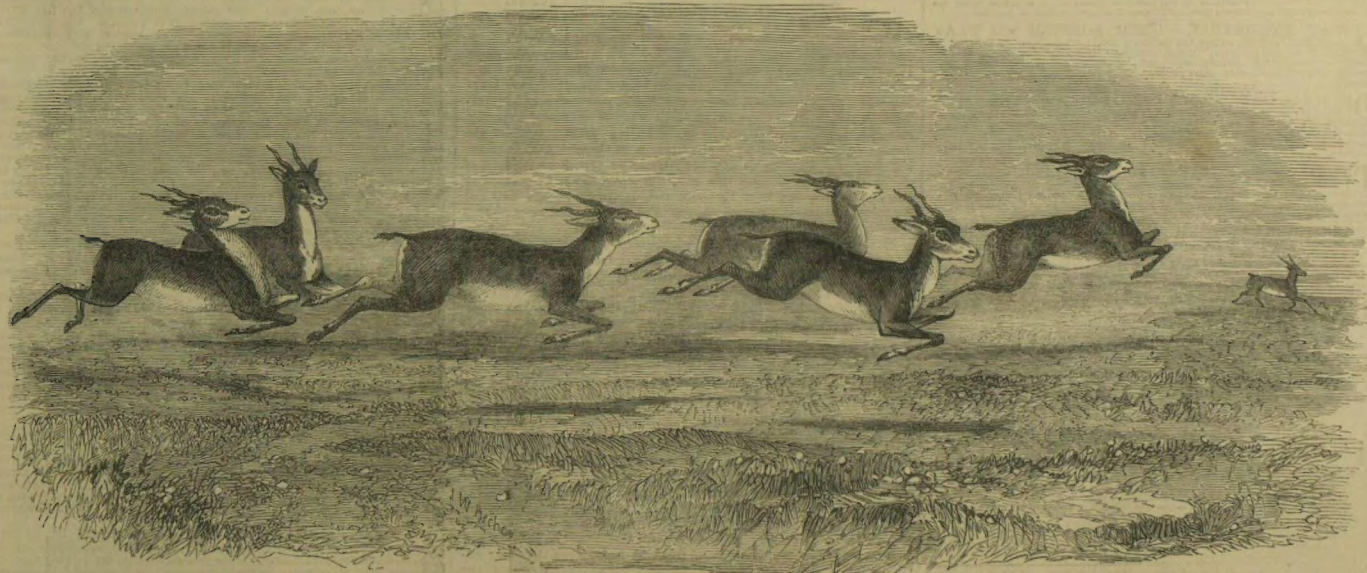


MASKED PARROT.

collection a group of four, two males and two females—one of the former, the specimen represented, bred at Knowsley. The eland, which is the largest of the antelope kind, measures, when full grown, five feet in height at the shoulder, and, from the mildness of its nature and the excellent quality of its flesh, which is more esteemed than that of any of the other wild animals of South Africa, it might be worthy of an attempt to

naturalise the species in our parks, both as a harmless and noble ornament, and for the sake of a variety at the table. The docility of this species is such, that to save the burthen of conveying such a heavy carcase, the old bulls weighing about 8 cwt., it is the practice of the African hunters to ride into the midst of the herds in which they congregate, in order to select the

full-grown males, and turn them in a homeward direction before bringing them down. The large muscles from the thighs of this animal, when dried and cured, produce an esteemed article of diet, called by the Cape colonists thigh tongues. The gazelle is found in Egypt and North Africa, and may be seen faithfully represented upon the ancient monuments of the former country and Nubia. The bonte-bok, or painted goat



HERD OF INDIAN ANTELOPES.

Newspapers sent to the United States must be prepaid *id.*, or they cannot be forwarded; but it is not necessary to pre-pay newspapers sent to Canada, if addressed *en* Halifax. If the Canadian papers are not thus specially addressed, they are sent through the States, and must be prepaid. Newspapers intended for Australia, New Zealand, and other colonies to which regular packets are not maintained, must be prepaid *id.*, or they cannot be forwarded. The ignorance of these rules is so extensive, that often as many as 200 papers in the United States are sent *gratis* to the dead letter office in Edinburgh; that is, they never reach their destination.

DEATH OF JAMES FENIMORE COOPER.

By the steam-ship *America*, arrived at Liverpool on Sunday, was received the sad intelligence of the death of this distinguished writer. James Fenimore Cooper, one of the greatest novelists that modern fiction has produced, was born at Burlington, New Jersey, on the 15th September, 1789. His father, the late Judge Cooper, was a large landholder in Otsego county, in the state of New York, and resided alternately at Burlington, and at Cooperstown, in New York state—a place which owes its name to him, and which has since increased in reputation from being the permanent sojourn of his very eminent son. Cooper the younger received the rudiments of a classical education under a private instructor at Burlington, and, advancing in his studies, continued them with an Episcopal clergyman in Albany, and by him was prepared for Yale College, which he entered in 1802, when scarcely past thirteen years old. Although so young, he soon stood high in his class, and is said to have outstripped every competitor in the department of ancient languages. But he did not long remain a student; a native passion for the sea, and an unconquerable love of adventure, led him, among other causes, to solicit admission into the American navy; and in the year 1805 he entered the service as a midshipman, and continued in it for six years. Here it was that he acquired that fine knowledge of nautical affairs, and that brilliant conception of the reality and romance of the ocean, which are stamped upon his magnificent marine narratives and descriptions. In the year 1810 Cooper quitted the navy, and married, and took up his abode at Westchester, in the vicinity of New York. He staid here but a short time, when he removed to his paternal estate at Cooperstown, and proceeded in earnest in his career as a writer of fiction. He had previously published his maiden novel, entitled "Precaution," a work which made little sensation, and gave no note of his future fame. The following fifteen years, however, during which he successively produced "The



THE LATE JAMES FENIMORE COOPER.

Spy," "The Pioneers," "The Pilot," "Lionel Lincoln," and "The Last of the Mohicans," established his reputation as a novelist of no common order, even at a time when Sir Walter Scott was in his zenith. Soon after the appearance of the "Last of the Mohicans," in 1826, Mr. Cooper sailed for Europe, where he sojourned for several years, during which time he wrote many of his most popular works, including "The Bravo," "The Red Rover," and "The Prairie." His reception in Europe was everywhere warm and cordial, and he became a welcome visitor in the highest and most distinguished circles. His productions since his return to the United States have been very numerous; of these, "The Pathfinder," "The Destroyer," "The Two Admirals," and "Wing-and-Wing," sustained his fame. Some others showed signs of declining powers; and lastly it is to be regretted that he mingled up political disquisition with fiction. In this, strange to say, he displayed a failing somewhat similar to that of his great predecessor, Smollett, whose historical and political works, though separate, in his case, from his admirable sea novels, did aught but enhance his reputation. Eugene Sue, formerly an able rival of Cooper in marine romance, has lapsed still more grievously into the same error; his latter productions, both in politics and morality, being a harm to imaginative literature, and most unworthy of himself. But Cooper, though wrong in taste, was unimpeachable as a moral writer. He ever evinced all the virtue and the purity of Sir Walter Scott, and he will go down to posterity in his works, as a luminary of minor magnitude it may be, but of no less chaste brilliancy than the great magician himself.

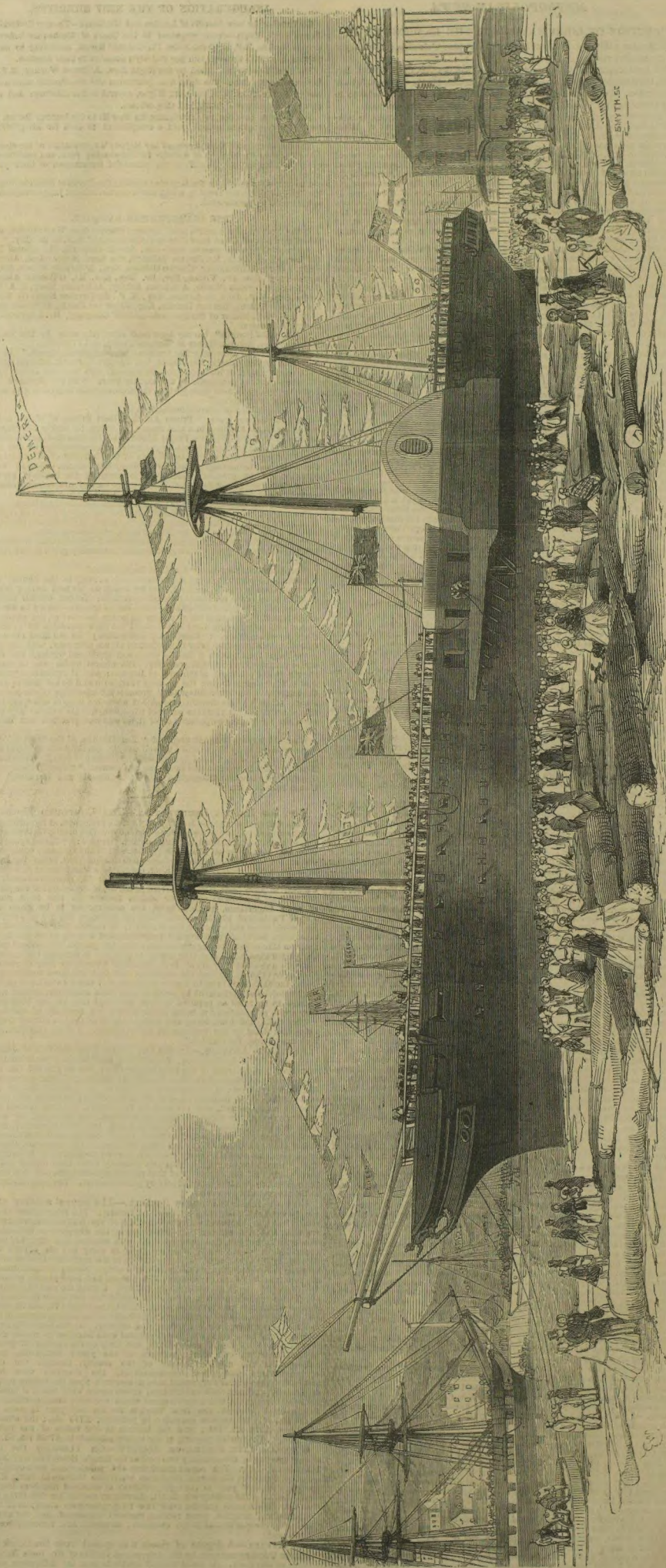
Mr. Cooper, after an illness of some months, died at his own home, in the bosom of his family, at Cooperstown, on the 14th ultimo. He leaves a widow and children, as well as a whole nation, whole literature he glorified, to mourn his irreparable loss.

The accompanying Portrait has been engraved, by permission, from a plate in Griswold's "Prose Writers of America," published by Mr. Bentley.

LAUNCH OF THE "DEMERARA," ROYAL MAIL STEAM-SHIP.

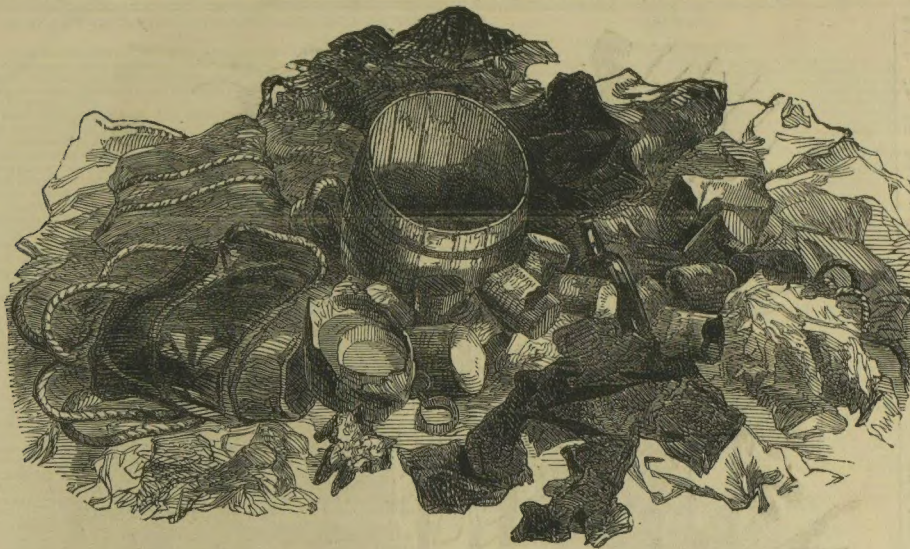
The launch, or, more properly speaking, the floating-out of another of the colossal steam-ships, of which five have been constructed at different ports for the Royal West India Mail Steam-Packet Company, the *Demerara*, took place at Bristol on Saturday, where she has been constructed by the Messrs. Patterson, so well known as the builders of the *Great Western*, the *Great Britain*, the *Avon*, the *Stern*, &c. The morning being a remarkably fine one, large numbers of persons assembled to witness the floating out; and the various vessels in the floating harbour being dressed gallily, the entire scene presented a most animated appearance. Owing, however, to some delays, and the water having fallen some eighteen inches or two feet, the spectators were doomed to disappointment, as she could not be got out until the evening's return of tide, when she floated gracefully upon the water, having been christened duly by the lady of Lieut. Hast, R.N., the Commodore of the West India Squadron, and future commander of the *Demerara*. With the exception of the *Great Britain*, the *Demerara* is, we believe, the largest steam-ship afloat. Her length of keel is 278 feet; length between the perpendiculars, 282 feet; length over all, 316 feet 3 inches, or about 6 feet shorter than the *Great Britain*. Her breadth of beam is 41 feet 4 inches, and the extreme width, from the outside of the paddle-boxes, 73 feet 8 inches; depth to the main deck, 26 feet 8 inches; depth to spar deck, 34 feet. Tonnage—by old measurement, 3315 tons; by new measurement, 3136 tons. She is built of sound British oak, teak, and pine, is diagonally trussed with iron, has copper platings throughout to the 21 feet mark, and iron fastenings above that. She will be propelled by two engines made by Messrs. Caird and Co., of Greenock, which will be constructed on the screw principle, the combined power of 760 horses, or 24,500,000 lb., 36-inch cylinders, and 9 feet stroke, and they will be attached to a pair of Morgan's patent feathering float-paddles, 40 feet diameter.

An elegant dinner was afterwards given at the White Lion Hotel, at which between forty and fifty gentlemen sat down, presided over by Mr. Patterson—supported upon the right and left by Captain Mangles, and the directors of the Royal West India Mail Company, and Lieut. Hast, R.N., the Commodore of the Company. All the nautical gentlemen present were loud in their praises of the beauty of her model, and the excellence of her workmanship, and stated that of her sailing powers they entertained no doubt.



LAUNCH OF THE "DEMERARA" ROYAL MAIL STEAM-SHIP, AT BRISTOL.

TRACES OF THE FRANKLIN EXPEDITION.



MEAT-CANS AND SACKS, LEFT BY THE "EREBUS" AND "TERROR" AT CAPE RILEY.

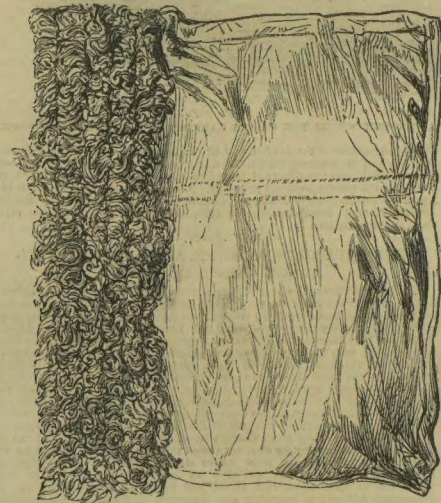
The reader will, doubtless, recollect that the most interesting intelligence recently brought by Captain Penny, from Captain Austin's expedition, was the confirmation of the discovery of the three graves and the other traces on Beechy Island, Franklin's first winter quarters, known some time since.

Captain Penny's Report states that on August 25, on the east side of Wellington Channel, he landed with a party, and examined the coast from 10 miles to the northward of Cape Spencer to that promontory, and an encampment was found near the latter place, seemingly that of a hunting party about three years previous. A party of all Captain

various parts of the Arctic regions), with Mr. John Barrow (of the Admiralty), at the offices of Commodore Henry Eden, Superintendent of Woolwich Dockyard; when the examination satisfied all present that the articles in reality belonged to the crews of the missing vessels.

Our Artist has sketched the principal of the relics.

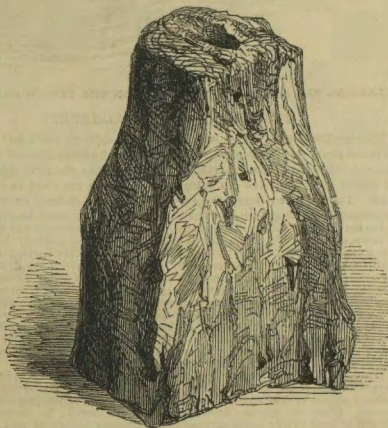
The several articles were discovered lying strewed about on the beach. Four sacks, one of them marked with the Government mark (the broad arrow), were found, and filled with the mass brought away; the incontestible proof of their having belonged to the ships missing is a piece of canvass, on which is faintly perceptible the word *Terror*. It appears it is customary to lay out in one of the stores in the dockyard, until required, the canvass belonging to the ship, whose name is written on the canvas.



ROPE-MAT, UNFINISHED.

Penny's officers, who had been despatched in the direction of Caswall's Tower, discovered the quarter which had been occupied by the vessels of Sir John Franklin's expedition in the winter of 1845-46. Three graves were also found, the headboards showing them to be those of three seamen who had died early in the spring of 1846; but, notwithstanding a most careful search in every direction, no document could be discovered.

The following relics have been brought home by Captain Penny, and have been minutely examined by Commodore Superintendent Sir Edward Parry, Captain F. W. Beechy, and Dr. Richardson (the explorers of



THE SMITH'S ANVIL-BLOCK

with charcoal; the piece mentioned was so written on by one of the persons employed in the dockyard, and was recognized by him during the time our Artist was present. It is conjectured that the place had been quitted in a hurry, in consequence of the ice breaking up sooner than was expected; and that the crew had left behind what was of no further use to them. The direction-post had formed one of a number set up as guides for the seamen on their return from excursion parties to the ship; this, it is supposed, in their haste in collecting them, had been overlooked; and, from its being found lying on its face, been afterwards blown down. It consists of a flat piece of board, 13 inches long by 6½ wide, nailed to a boarding-pike, 8 feet in length: the back of the board, and the pike a few inches below it, is perforated with a quantity of swan-shot, some

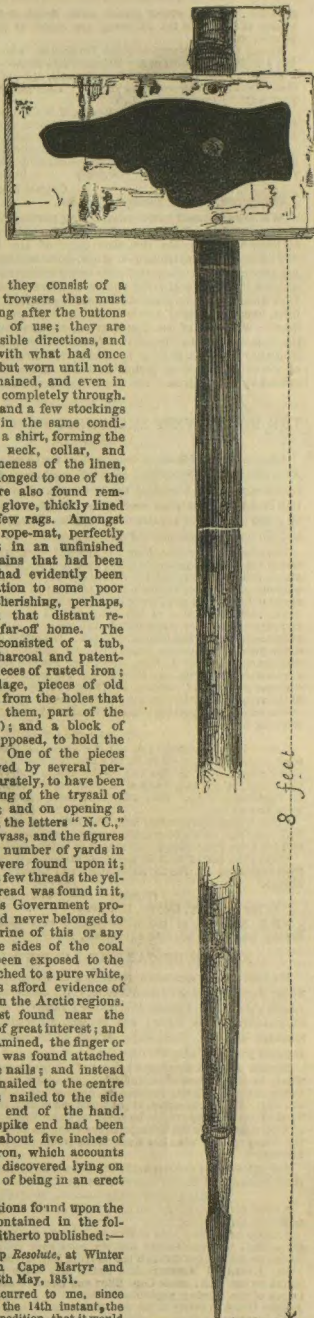
of which remain imbedded in the wood. Among the other articles are several tin canisters, used for containing preserved meats; these were found piled up in a heap on the beach: one of the crew states that he counted upwards of 700 of these canisters. A few remnants of clothing brought over denote the situation of the wearer to have been deplorable; they consist of a pair of seaman's trousers that must have been worn long after the buttons had ceased to be of use; they are mended in all possible directions, and evidently patched with what had once been thick flannel, but worn until not a vestige of nap remained, and even in many places worn completely through. A pair of drawers and a few stockings were found much in the same condition; a portion of a shirt, forming the back part of the neck, collar, and back, from the fineness of the linen, had most likely belonged to one of the officers. There were also found remnants of an elastic glove, thickly lined with wool; and a few rags. Amongst the heap was a rope-mat, perfectly bleached, and left in an unfinished state; from the pains that had been taken with it, it had evidently been a pleasing occupation to some poor fellow, a task cheerishing, perhaps, in his mind, in that distant region, thoughts of far-off home. The rest of the heap consisted of a tub, partly filled with charcoal and patent-fuel dust; some pieces of rusted iron; some bleached cordage, pieces of old canvass (probably, from the holes that had been cut in them, part of the covering of a tent); and a block of wood, used, it is supposed, to hold the anvil of the smith. One of the pieces of canvass was proved by several persons, examined separately, to have been a part of the binding of the flysheet of one of the vessels; and on opening a part of the binding, the letters "N. C." meaning naval canvass, and the figures "35," meaning the number of yards in the original piece, were found upon it; and on unweaving a few threads the yellow Government thread was found in it, proving that it was Government property, and that it had never belonged to the mercantile marine of this or any other country. The sides of the coal sacks which had been exposed to the sun have been bleached to a pure white, and all the articles afford evidence of their having been in the Arctic regions.

The direction-post found near the graves is an object of great interest; and on being closely examined, the finger or painted handboard was found attached at the top by three nails; and instead of the post being nailed to the centre of the board, it is nailed to the side nearest the wrist end of the hand. When found, the spike end had been broken off within about five inches of the point of the iron, which accounts for the staff being discovered lying on the ground, instead of being in an erect position.

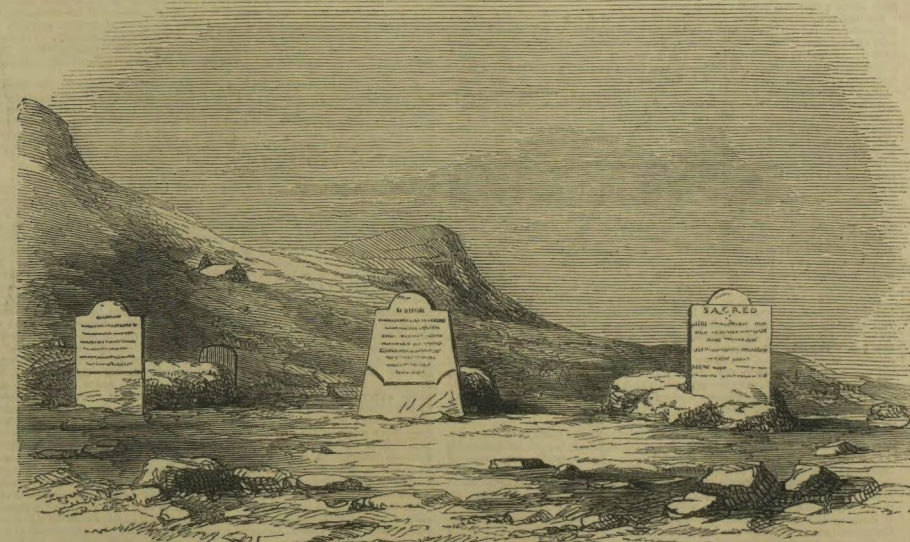
Copies of inscriptions found upon the three graves are contained in the following letter, not hitherto published:—

Her Majesty's Ship *Resolute*, at Winter Quarters between Cape Maryt and Griffith Island, 16th May, 1851.

Sir,—It having occurred to me, since briefly reporting, on the 14th instant, the proceedings of the expedition, that it would be satisfactory to the Lords Commissioners of the Admiralty to know the names of the three persons, late of the expedition under



DIRECTION-POST SET UP BY THE MISSING NAVIGATORS.



JOHN TORRINGTON, A.B.

JOHN HARTNELL, A.B.

WILLIAM BRAINE, R.M.

THE THREE GRAVES AT CAPE RILEY, BEECHY ISLAND.



CANVASS FROM THE "TERROR."

Sir John Franklin, whose graves were found at Beechy Island, I have the honour to state that the following are copies of inscriptions upon the head-boards; viz. —

Sacred to the memory of John Torrington, who departed this life January 1st, A.D. 1846, on board of her Majesty's ship *Terror*, aged 30 years.

Sacred to the memory of John Hartnell, A.B., of her Majesty's ship *Erebus*; died January 4, 1846—aged 25 years. "Thus saith the Lord of Hosts, consider your ways."—Haggai, chap. i., v. 7.

Sacred to the memory of W. E. Raine, R.M., of her Majesty's ship *Erebus*, who died April 8th, 1846—aged 32 years. "Choose you this day whom you will serve."—Joahua, chap. ii., 4th part of the 15th verse.

I also take the opportunity to transmit herewith a small sketch of the tombs and immediate locality.—I have the honour to be, Sir, your most obedient servant,

(Signed) HOSIATO T. AUSTIN,
Captain in charge of the Expedition.

The Secretary to the Admiralty, London.

We have gleaned some entertaining particulars of the mode in which the crews of the *Sophia* and the *Lady Franklin* whiled away the tedium of their sojourn. On the after-deck of the larger vessel, the *Lady Franklin*, they constructed a stage, upon which they gave some theatrical performances, their audience being collected from the ships stationed around them, several lying within eighteen miles. They had also some type and a printing-press on board, from which they printed their play-bills, headed "Royal Arctic Theatre," and embellished with a very creditable wood-cut of the Royal Arms, engraved in the Arctic regions, and the first attempt in the art of a gentleman belonging to the Expedition. The explorers also got up an *Illustrated Arctic News*, the illustrations of which consisted of pencil sketches and water-colour drawings, executed by themselves. The paper was circulated from ship to ship.

THE NORTH-WEST SEARCHING EXPEDITIONS FOR SIR J. FRANKLIN.

Admiral Sir John Ross, in command of the Arctic expedition, arrived in the *Felix* schooner, off Stranraer, on the 25th ult., and anchored in the roads, and has since presented himself at the Admiralty. The *Felix* left the ice about the 18th of August, nearly six weeks since. She brings no news of Sir John Franklin; and the opinion appears to be, that the search can only be effectually carried out by the employment of a screw steamer.

The return of Sir John Ross has afforded some parties the opportunity of receiving the highly interesting story, said to have been received from the Esquimaux, that the crews of the *Erebus* and *Terror* had been murdered by the Esquimaux; and, now that there is the certainty of Sir John Franklin's officers and crews of the *Erebus* and *Terror* having buried three of their companions as late as April, 1846, the story of the murders said to have been committed by the Esquimaux has been postponed to the autumn of this year, instead of at a previous period, as was originally stated. The origin of the report of the murders of the missing navigators arose evidently from the ignorance of the interpreter who accompanied Sir J. Ross, as Captain Penny's more intelligent interpreter gave a widely different meaning to the statement of the Esquimaux; and the slightest credit is not attached by Captain Penny, or any of his officers or crews, to the report of murders having been committed by the Esquimaux.

The following important letter was received and posted at Lloyd's on Saturday morning last:—

"*Felix* Discovery Vessel, Stranraer, Sept. 25, 1851.

"Sir.—I am to acquaint you that the American vessels *Advance* and *Rescue*, after wintering in the ice in Baffin's Bay, put into Godhavn (Lisfiu), in Disco, sailed from thence on the 21st June, 1851, and were ordered to proceed to Greenland, on the 24th August, on their way to America, after a fruitless search for the missing ships. They have been sickly, and lost one or two men, but were now all well.

"The Danish Government brig *Hofviken* arrived in Godhavn, in company with the *Felix*, on the 30th August; was to sail from thence on the 10th September, for Kron Prins Island, and thence to Copenhagen—all well.

"The *Felix* parted with all the other discovery ships on the 13th Aug.; sailed from Godhavn on the 21st September, and arrived here this day, upon my charge.

(Signed)

JOHN ROSS, Rear-Admiral, R.N.

"To the Secretary, Lloyd's, London.

"N.B. No traces of the missing ships were found since they wintered at Beechy Island, and left it in September, 1845."

RETURN OF CAPTAIN AUSTIN'S EXPEDITION.

We have also to announce the return to our shores of the chief expedition, under the command of Captain Austin, C.B., consisting of the *Resolute*, Captain Austin; *Assistance*, Captain Ommanney; *Intrepid*, screw-steamer, Lieutenant-Commander Bortie Carter; and *Pioneer*, screw-steamer, Lieut.-Commander Sherrard Osburne. The ships arrived off Scarborough on Sunday, and the *Intrepid* put into Yarmouth for a pilot.

Captain Austin's expedition got out of winter quarters on the 11th of August, when the gale, which had been blowing up (having Capt. Ommanney on board), made his way home, determined to look into Jones's Sound by the way. Failing, however, to penetrate the Sound, in consequence of its being blocked up with heavy ice, he made for Cape Farewell, doubled it on the 16th of September, made the Orkney on the 24th, and, breasting and dashing through the heavy gale of wind last week in the North Sea, arrived off Scarborough on Sunday.

The following is a correspondent's letter announcing his arrival, and giving a short summary of the services of the expedition:—

"Her Majesty's Ship —, Sept. 20, 1851, off Scarborough.

"Dear Sir.—I dare say you have heard all the news, Ross and Penny having, no doubt, arrived long since.

"Arctic news must have become stale to the public; I shall, therefore, merely state, that, notwithstanding that we have been assisted by the strong arm of steam, we did not get through the Melville Bay barrier until the 12th of August, 1851. Examined Wolstenholme Sound, and made the entrance of Lancaster Sound on the 18th; made Cape Riley and Beechy Island on the 23d, and found traces of the missing expedition sufficient to prove that they had wintered at Beechy Island in safety in the rigorous season of 1845-6.

"Sept. 10. All of us got checked in our further progress to the westward by an impenetrable barrier of ice, so that the Government expedition, Captain Penny's, and the Americans, were all brought to a stand—the 'goal of the ice' declaring that 'this far shall you come, but no farther.'

"On the 11th, the *Intrepid* came up (having Capt. Ommanney on board), and made an attempt to get to Cape Walker, but thick weather and the state of the ice compelled her to return to the squadron. This was the last attempt to get to the westward; the squadron mooring to a floe between Griffiths and Cornwall Islands in 62° 30' N., long 85° 20' W., where we spent the winter, and I believe with about the same degree of comfort as all other winters have been spent in those regions.

"Early in the spring preparations were made for travelling. Everything that human ingenuity could suggest was done to secure facility of motion and comfort, and on the 13th of April 14 sledges, manned with 200 men, and 100 dogs, started in various directions of the floe to search for our missing countrymen on shores hitherto untrod by civilised man.

"On the 4th of June, Lieut. McIntosh, the last of the travelling parties, returned from Melville Island, having been absent 81 days. No traces of missing expedition.

"We got out of winter quarters on the 11th August; made an attempt to look into Jones's Sound, but could not approach from its being blocked with heavy ice; rounded Cape Farewell on the 16th September, and made the Orkneys on the 24th, when we experienced a very hard gale and wind in the North Sea; but now, thank God, it is over, and we are all safe and well."

MEMORIAL FROM THE MANCHESTER ATHENÆUM.—The following communication from the Admiralty has been received by Dr. Hudson, secretary of the Manchester Athenæum, in reply to a memorial forwarded from the members of that institution on the subject of the missing Arctic expedition:—

Admiralty, Sept. 25, 1851.—Sir.—Having laid before my Lords Commissioners of the Admiralty your note of the 24th inst., with the accompanying memorial from the members of the Manchester Athenæum, relative to a further search for missing expedition under Captain Sir John Franklin, I am commanded by their Lordships to acquaint you that my Lords cannot but feel gratified at the anxiety and the memorialists' interest in the expedition, and that they have communicated with Captain Penny, and such naval officers as are most conversant with Arctic navigation, their Lordships are satisfied, from the report made to them, that no good end is likely to be attained by the despatch of a vessel at this season with a view of reaching the missing expedition.—I am, Sir, your most obedient servant, W. A. B. HAMILTON, J. W. Hudson, Esq., Athenæum, Manchester.

THE LAW OF EVIDENCE.—In the new act to amend the law of evidence, which will come into force on the first day of next month, there is a provision, the importance of which is not generally known, but which will prevent the necessity of any action to obtain the production of documents. It is enacted, that "whenever any action or other legal proceedings shall hereafter be pending in any of the superior courts of common law at Westminster or Dublin, or the Court of Common Pleas at the County of Lancaster, or the Court of Sessions at the County of Durham, such court, and each of the Judges thereof, may respectively, on application made for such purpose by either of the litigants, compel the opposite party to allow the party making the application to be examined by him in a bill or other proceeding in the said court or Judge, in the presence of the party so making application, and in the presence of the Judge, by virtue of the new law, the common law courts in the ensuing Michaelmas Term will present some interesting scenes. The act has a retrospective effect with regard to the examination of witnesses and defendants—both are not only competent, but "compellable," to give evidence.



LANDING THE SUBMARINE TELEGRAPH ON THE FRENCH COAST.—CAYE THROUGH WHICH THE WIRE IS CARRIED, UP A SHAFT IN THE ROCK.

THE SUBMARINE TELEGRAPH.

The expedition of the *Blazer*, with the telegraph cable on board, and her consort, the steam-tugs, in its outward bound course across the Channel, last week, encountered some unexpected and formidable obstacles: the most important of all was the discovering that the cable was half a mile too short to reach the shore. The first contempts that occurred when a short distance out at sea was occasioned by its being discovered that no communication could be effected between the *Blazer* and the South Foreland, whereupon a messenger was despatched in shore, and the difficulty at length adjusted. The most difficulty that arose was occasioned by the violent friction of the cable in process of paying out upon the rollers, blocks, and chocks, and this, in conjunction with the great strain upon it at intervals, it is feared, may lay the foundation of some permanent injury to the cable. Frequent "hitches" also constantly occurred, owing to the roughness and inequalities of the rope coming into contact with the sharp edges of the blocks and rollers; and in consequence of this, great caution had to be observed, owing to the unexpected "pitching" of the vessel, and the increasing roll of the sea. Another very delicate and difficult operation was that of regulating the speed of the towing vessels uniformly with the paying out of the cable, so as to prevent excessive strain.

These difficulties and dangers, at a later stage in the progress of the expedition, were increased, owing to the impossibility experienced in maintaining a steady delivery motion in dealing out the cable; but, in spite of the jeopardy of the process, those in charge of the convey continued to persevere to the end of their twelve hours' stirring and continuous hazardous toil. At one period the position of things was really perilous, for the towing rope of the vessel, between four and five o'clock on Thursday, it was discovered that, owing to the roughness of the *Blazer* broke, and the latter, borne along irresistibly by tide and wind, began to drift out and about without compass. 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SOUTH WALES AND GLOUCESTER AND DEAN FOREST RAILWAY.



NEWNHAM.

A LINE of railway, which promises abundant interest to tourists and lovers of the picturesque, was opened on the 19th ult., on the west bank of the Severn, between Gloucester and Chepstow. "It is likewise," says the *Gloucestershire Chronicle*, "an event of considerable importance to our coal interests, but most especially as it supplies the connecting link between Gloucester and South Wales. We are now the central point

of communication between the north and the south, the east and the west, of the kingdom; from Bristol and the neighbourhood below it, there is an uninterrupted run through our city into the farthest point of the north where the iron road has yet pierced its way; we shall now soon have the same unbroken thoroughfare across England, from Dover to Milford Haven; with the exception of the bridge which is to be thrown

over the Wye, at Chepstow, the chain is complete to Swansea; and the works beyond Swansea to Carmarthen are rapidly progressing."

On the 15th ult. her Majesty's Inspector of Railways, Captain Lafan accompanied by Mr. Brunel, the engineer-in-chief, and several of the directors of the Gloucester and Dean Forest Railway Board, went over the line, and pronounced it ready for the opening on Friday. The bridge



CARDIFF.

over the eastern, or Gloucester channel of the Severn, was completed on the 18th ult., so as to permit of the passage of a railway carriage over it. The altered time-tables were issued in the course of the week. It will be seen by these, that a saving of some two hours and a half, or three hours, is effected by the opening on the 19th, and that the journey from London to Swansea, by way of Gloucester, is now performed by the express trains in six hours and forty minutes, and by the ordinary trains

in nine hours and a half. It should, however, be explained that the line is not yet completed throughout to the junction at Chepstow, but that there is a portion of it yet unfinished, arising from the difficulties which have presented themselves in the construction of the bridge over the Wye at that place. The hiatus thus occasioned is filled up by omnibuses, which meet every train and convey passengers to and from the Chepstow station.

The line was virtually opened by an ordinary passenger train, dispatched from Gloucester to Chepstow, on the morning of the 19th, at half-past nine; but the formal opening was by a special train, which left the temporary station at Gloucester some two hours later. This train consisted of about seven first-class carriages and two second-class, and was drawn by the Sampson, a powerful Great Western engine. Among those on the platform were—S. Baker, Esq., Chairman of the



TINTERN ABBEY.

SOUTH WALES AND GLOUCESTER AND DEAN FOREST RAILWAY.



CHEPSTOW CASTLE.

Gloucester and Dean Forest Board of Directors; W. P. Price, Esq.; T. C. Avery, Esq.; D. M. Walker, Esq.; J. Barnett, Esq.; W. Cother, Esq.; Rev. S. Lysons and Mrs. Lysons, and many county magistrates. There were 200 to 300 persons in the train, and on the engine were no less than seven gentlemen; viz. Mr. Brunel, chief engineer; Mr. Gooch, locomotive engineer; Mr. F. Clarke, superintendent of the line; Mr. W. G. Owen and Mr. Edwards, engineers; Lord Villiers, Chairman of the Vale of Neath Railway; and Mr. Matthews, Deputy Chairman of the South Wales Company.

At 11.20 the train started. The long embankment and viaduct over the low meadows near the Severn were soon traversed; and the train speedily shot over the two bridges, where were assembled a considerable number of workmen, who gave a passing cheer. The beautiful spire of Highnam New Church was soon in view, and as quickly left behind; and the train sped its way amidst spreading pastures, and orchards laden with luscious fruit. The train, in about 10 minutes, stopped at the first station on the line, which is called "Oakie Street," a rural spot convenient for Churcham. The Forest Hills were soon after approached,

and then a glimpse of the Severn, near Westbury, was obtained, and the train passing on through Broadoak stopped at Newnham station, which is situate in a cutting.

At Newnham the inhabitants of the place assembled to witness the arrival of the special train, and welcome the visitors. With a characteristic hospitality, the townspeople had provided for the visitors a luncheon, with fruit and wine *ad libitum*. As the trains ran into and left the station, the cheers were most hearty, and the scene altogether was a most enlivening one.

After a rest of a quarter of an hour, the train proceeded on its journey. Immediately after leaving Newnham station, a short tunnel passes underneath the East Dean road, and emerging thence, a fine reach of the Severn is presented to view. This is Bullo Hill, where the vessels in the harbour were gallily decked with colours, and a party of Foresters and workmen had assembled to cheer the train as it passed. Hagloe, Hock Crib, Purton Passage, Gatoombe Point, and Berkeley were successively seen as the train proceeded along the line close on the verge of the Severn. The line passes along the margin of the river here for several miles, and in some places the water is so near that at high tides it approaches close to the railway. Wickseime was the next object in view; and then Sharpness Point, and the junction of the Gloucester and Berkeley Canal. Lydney station was reached at 12.20. Here the inhabitants mustered on the side of the line to give their welcome to the strangers, and the bells of Lydney Church sent forth merry peals. At Lydney the railway crosses the Severn and Wye tramway and the canal, passing between the wire-works and the river. Next were passed Aylburton, Woollaston Grange, the residence of H. Higgins, Esq., and Tidenham; and shortly afterwards the train made its last stop at East Chepstow, where the passengers alighted and proceeded to the town of Chepstow in carriages, arriving there at one o'clock.

Parties of the excursionists were immediately made up to view Tintern Abbey, the Wyndcliff, Chepstow Castle, and other attractions of the neighbourhood, and the tourists returned to the Beaufort Arms Hotel at four o'clock, shortly after which hour a party of 135 ladies and gentlemen sat down to an elegant repast in the large room of the hotel.

The chair was taken by S. Baker, Esq., Chairman of the Gloucester



THE WYNDCLIFF

EXHIBITION SUPPLEMENT TO THE ILLUSTRATED LONDON NEWS

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{ Two NUMBERS, 1s.
WITH HALF-SHEET SUPPLEMENT, GRATIS.

IRELAND IN THE EXHIBITION.

We do not expect much from Ireland in the Exhibition. Her wants, so far as the arts are involved, the produce of which are exhibited, are in the main, supplied from England, and she cannot exhibit what she does not produce. From so many of her landed proprietors, too, residing abroad, there is no market for the product of many arts, and in Ireland

they are not called into existence. For all the talents that should be engaged in them, England is the market; and the arts in England are accordingly enriched by the genius and skill of the Irish. They must be judged by their works in England, rather than by their works at home. The natural offspring of civilisation, the growth of that luxury to which they minister, most of the arts require wealth to foster them; and where the wealth of the community is, there, and there alone, can they flourish. It is not the poor and thinly peopled parts of France, not the heathy districts of Hanover, that have contributed the most to the Exhibition, but the opulent and densely populated cities of Paris and Hamburg. The Exhibition, in fact, consists almost exclusively of the products of city arts; a few specimens of wool, cotton, grain, timber, stone, slate, &c., are the exceptions, and rather than the rule, and the grand show is emphatically the work of the town population. Ireland, unfortunately—and it is one of the many marks of the backward civilisation of her people—has a very small proportion of such population. Only four towns, Belfast, Limerick, Cork, and Dublin, contain more than 50,000 people, each, and only one, the latter, contains above 100,000. Dublin has 214,850. The whole town population of Ireland scarcely exceeds in number the inhabitants of Liverpool and Glasgow, and many of them live in what may be called rural towns of less than 10,000 inhabitants. There are, accordingly, not many objects in the Exhibition sent from Ireland which attract or deserve much attention.

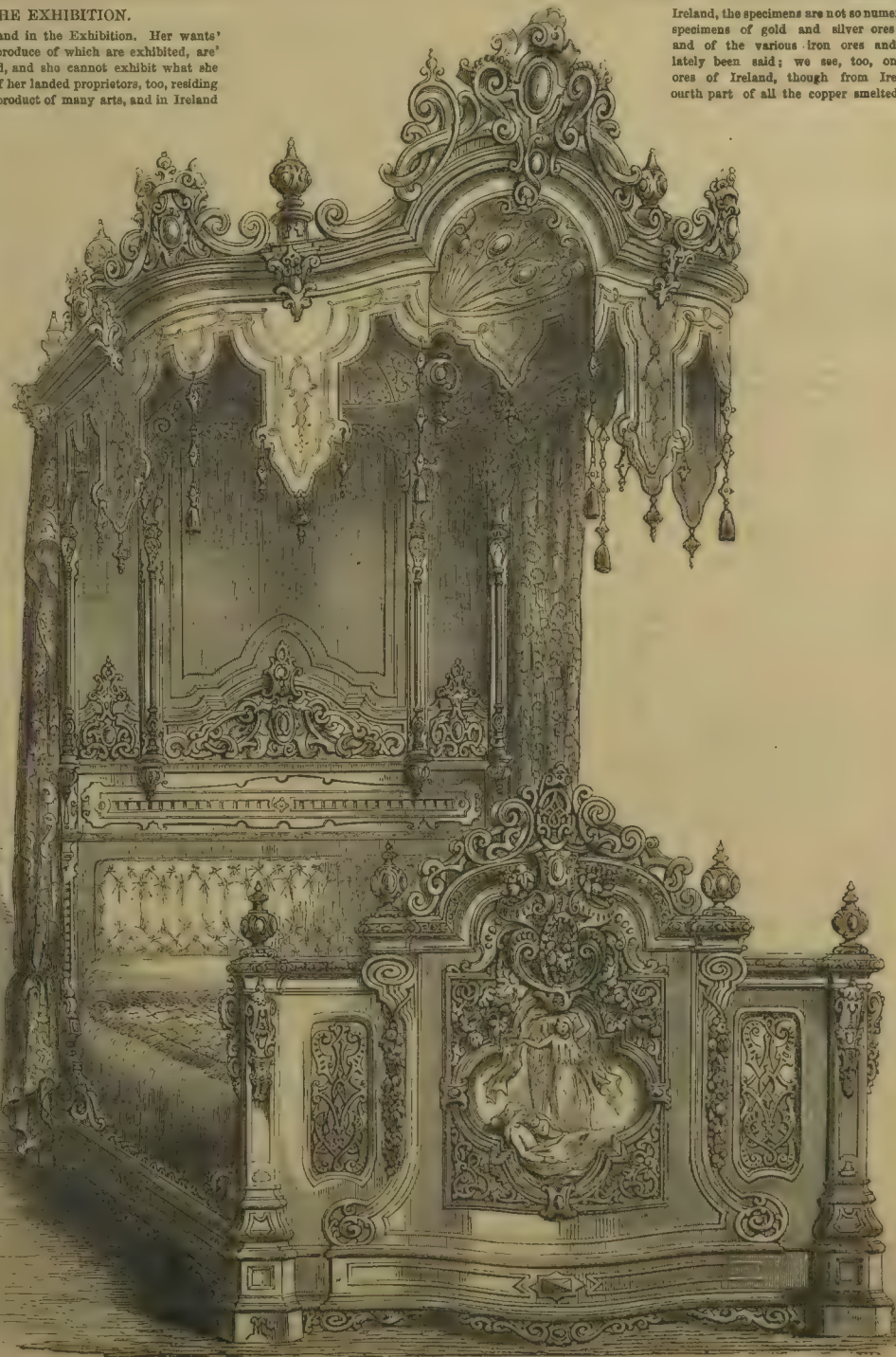
The only manufactures for which she is much celebrated, the poplins of Dublin, and the linens and damasks of Belfast, belong to the textile fabrics, and have already been noticed under that head. In these she holds a high place. The next class in which she shows comparatively well illustrates her general position; it is the class of mining and mineral products, and in this she is more conspicuous for the latter than the former. The various sands and earths from the river Shannon, with some illustrations of their uses, have been industriously collected and exhibited. There are many specimens, too, of building stones, of Irish marbles, of granite, of alabaster, of porcelain clay, of common clay, and draining pipes, of turf, of anthracite coal, of slate in slabs and for roofing, of manganese and lead ore, and of lead-pipe, &c.; but, in proportion to the rich mineral treasures of

Ireland, the specimens are not so numerous as we might expect. We miss specimens of gold and silver ores from the Wicklow mountains, and of the various iron ores and bog ore of which much has lately been said; we see, too, only one specimen of the copper ores of Ireland, though from Ireland is obtained more than a fourth part of all the copper smelted at Swansea. The treasures of

Ireland are not yet brought fully into use; they are not all of them daily and extensively wrought, and therefore specimens of them cannot be profusely exhibited. Enough, however, is shown to prove that neither materials for the ordinary purposes of building, nor for the finer arts—neither the ores from which man wins the most useful or the most seductive metals, nor the fuel nor the flux he must have for reducing them, neither gems nor paving stones, are wanting in Ireland. We will not borrow the poet's words, and say, that "all save the spirit of man is divine;" but we will say, that the raw materials from Ireland, as displayed in the class of mineral products, confirm the often made assertion, that nothing is required there but an enlightened and active spirit to turn her many natural endowments to the advantage of her people.

The marbles of Ireland, placed both in Class 1, Mineral Products, and in Class 27, Manufactures of Mineral Substances, make rather a good show. Amongst them is found statuary marble of a superior quality, more like that used by the Greek sculptors than any other now known. It has the peculiar tint of that marble, and resembles it in texture. Lord Montagu exhibits a bust of Grattan, worked in marble from the Dunlavy Quarries, Donegal, valuable both as a good representation of the great original, and a specimen of Ireland's natural products. We remark in it a resemblance to Sir Walter Scott. The green Connemara marbles exhibited, too, in both departments—in the form of a more polished slab, from the D'Arcy estates in one; and in the other, as tables—in conjunction with the black marbles of Galway, and serpentine tables from Ballynahinch may fairly rival the marbles from Cornwall or Derbyshire, and were they brought together, as we think they ought to be, would do more credit to Ireland. As a member of the empire, in fact, her products are lost amidst the more multitudinous and valuable products of the whole. Had they been placed apart, like the products of Canada, they would have been thought more of, and, probably the Irish, from a patriotic or national feeling, might have exerted themselves more to get up an Irish compartment, than merely to be lost in the general splendour.

There are several specimens, in both the classes mentioned, of slate as obtained from the quarries, and as applied to use. It is produced in Wicklow, Limerick, and the island of Valentia, Kerry. In general



BEDSTEAD.—BY ROGERS AND DEARNS.—(SEE NEXT PAGE.)

Some unimportant things we must necessarily pass over, such as a table printed by the Government, and a book of hymns, made of bog-wood, and other trifles from the mines of Wicklow; specimens of exsiccated flowers, which are well executed; specimens of chromo-lithography, printed at Belfast; collections of soap for all uses, manufactured in Dublin and Clonmel; a basket of fruit and flowers, carved in sycamore, a model of the ancient Irish harp, of Brian Boruheim, which has been very properly restored, that it may be adopted instead of any other harp, as an emblematical device of Ireland: but, we believe, we have referred to that chief article in the Exhibition coming from Ireland. On the whole, that sister Island, though her contributions to the Exhibition are small, has come up to her share, and we are glad to see that she has not been altogether forgotten. We regret to say that of the seven millions of persons which inhabit Ireland, equaling in numbers the inhabitants of Holland and Belgium, but we were pretty well acquainted with their productions.



SCULPTURED PEDESTAL.—BY J. DRAHE.

furnitures with large and killing effects, occasionally so utterly ugly as to render it a matter of speculation who could be the purchasers of such articles; but being intended for peculiar markets, this is in a measure explained. The mechanical power exhibited in these specimens is very great, and nothing could tend to prove with more effect how much might be achieved by better artistic direction.

The specimens of woodcut printing on silk, exhibited by Messrs. Bradbury, Greatorex, and Beale, in the form of a pocket-handkerchief, do not come within the purpose of our notice; and the ingenious panorama of the progress of the calico print trade, constructed and exhibited by Mr. McCallum, of the Manchester School of Design, was duly noticed in some of our early sketches of the general contents of the department over which we have now gone in detail.

BEDSTEAD. BY ROGERS AND DEAR.

This Bedstead is in the Renaissance style, of walnut-tree wood, richly carved, with stuffed panels, covered with quilted satin, and English tapestry hangings. The footboard has a device of the guardian angel waiving over a mother and child. All the carving is ably executed, but, according to our notion, there is rather too much of it. The tapestry hangings, also, have too much mixture of colours, the tawdry effect of which is increased by the strong contrast presented by the satin quilting and coverlet. If there be any one article of furniture in which repose should be studied, it is surely a bed-stead.

SCULPTURED PEDESTAL. BY F. DRAHE, OF BERLIN.

The four Engravings on this page give a representation of the bas-relief on the circular pedestal, by F. Drahe, being a plaster model of that which supports the monument erected by the inhabitants of Berlin to the late King, Frederick William III. It is a pleasing composition, composed of passages of pastoral and rural character. As a country landscape, it is the rippling of a brook; a young man and woman near a well; a boy trying to catch a squirrel which is running up a tree; girls with flowers, others feeding a swan, children at a bird's nest; and, throwing a hallowing sentiment over all, a patriarch resting on his crutch, and smiling benignly at the happy groups which surround him.

MEXICAN FIGURES AND DOLLS. BY MONTANARI.

The beautiful groups of Mexican figures exhibited by Montanari, in the Fine Art Court, daily attract a throng of admiring gazers. They are indeed very interesting, as illustrating town and savage life in Mexico in all their phases. Amongst them the most remarkable are a grotesque figure of an "Agudador" (water-carrier); a "Rememorador," or street cobbler, in his ragged attire; "A Confessional" group of three figures; a group of two Indian women dancing a fandango on the green, while the *lepero* is playing on the guitar; scene in the court-yard of a farm, with the wealthy farmer and his lady

preparing to ride—the former is in the act of inviting his lady to mount his horse, as is the custom in Mexico; the *Tlachiquero* Indian tasting the *pidro* from the *maguey*, a plant peculiar to the country, which abundantly produces a white liquor, used by the Mexicans as a wholesome beverage, but which, when not diluted, is very intoxicating; a Mexican bull-fight, in six groups; a group of two figures, representing an Indian chief in the act of scalping a white traveller—the savage triumph of the Indian chief singularly contrasts with the horrified despair portrayed in the countenance of the traveller; Statuette of Ocoela of Florida—this celebrated Chief of the Seminole tribe was the



DOLLS.—BY MADAME MONTANARI.

son of a Frenchman; he was remarkable for having carried on a protracted war with the United States, on account of the latter having invaded his territory, but was at last made a prisoner by the Americans, which he did not long survive, having died at Fort Moultrie, Charleston, South Carolina, of a broken heart. A beautiful group of "Mexican Fruits" (50 in number, natural size) has been recently added to the Mexican collection, forming an interesting feature.

In the North Transept Gallery, Class 29, Case 122, we find a rich display of model wax and rag-dolls, by Madame Montanari. These playthings are indeed very beautifully modelled; the hair inserted into the head, eyelashes, and eyebrows. They represent the different stages of childhood, up to womanhood, and are arranged in the case so as to form interesting family groups. They include portraits of several of the

SCULPTURED PEDESTAL.—BY J. DRAHE.

Royal Children. The interior of the case represents a model drawing-room, the model furniture being carved and gilt, and elaborately finished. The model rag-dolls, in an adjoining small glass-case, is a newly-invented article, by Madame Montanari, peculiarly adapted for the nursery, for their softness and durability, and are largely patronised by those who are connoisseurs in doll-flesh.

GROUP OF SILVER PLATE. BY REID AND SONS.

(Engraved on page 432.)

The articles of silver plate exhibited by Reid and Sons, Newcastle-upon-Tyne, are very tasteful in design and beautifully executed. We observe a Coffee-pot and Tea-service, raised in medallions, and richly engraved in bouquet of flowers, in new shaded grounds, a Bread-basket, engraved and pierced, the border composed of three domestic and three wild animals' heads; a Basket, richly chased, for bread or fruit (the handle being moveable), with medallions representing the four seasons; a Claret-jug, richly chased, with medallions of the four quarters of the globe; an oblong or pincushion Dish, with richly ornamented and pierced border, and dome cover, with chased leaves and panels, and handle to suit, an oval Dish, with richly ornamented flower border and panelled dome cover, and melon and vine button; a miniature model of a Coal-wagon, &c.

PORTABLE INDIA-RUBBER SHOWER-BATH &c. BY J. L. HANCOCK.

The bath on page 432, which may be used as a shower or sponging bath, is so constructed that it may be entirely taken asunder; and when folded and packed up, occupies a very small space and weighs but a few pounds. It is, therefore, particularly adapted for use when travelling—a time when of all others a bath is a luxury. This exhibitor also displays an "inflated india-rubber air-proof bed chair," available either as an ordinary air cushion or as a folding bed or sofa chair, and may be set to any angle; and a "hose reel," for facilitating the winding up and conveying away the patent vulcanized india-rubber garden-hose, when out of use. A somewhat similar contrivance to this is used in many parts of America, in cases of fire, for conveying the hose to the fixed jet pipes established for the purpose in the streets. It occasions far less labour, and is done with much greater speed than attends the conveyance of a heavy fire-engine.

WEDDING-CAKE. BY GUNTER.

(Engraved on page 432.)

Mr. Gunter has made a *specimens* of wedding-cakes; no "Marriage in high life" could possibly go off without one. The taste and style displayed in their decoration are well appreciated by those who have been happy enough to partake of them. That in the Great Exhibition is an article of *lore* which deserves attention almost as a work of art; and in that light we present a sketch of it.



SCULPTURED PEDESTAL.—BY J. DRAHE.



SCULPTURED PEDESTAL.—BY J. DRAHE.



CUTLERY.—BY MESSRS. MAPPIN, SHEFFIELD.

GROUP OF CUTLERY. BY MESSRS. MAPPIN, SHEFFIELD.

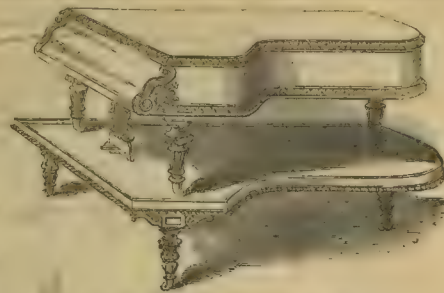
Messrs. Mappin make a very interesting display of cutlery of various kinds, evidencing a high degree of excellence in that important branch of national manufactures. We engrave a group of these articles, of which the principal may be described as follows:—Fish Carvers, in silver or electro-plate; a new design, the blade being in the form of a Turkish scimitar, and the handle in the shape of a dolphin. "Lancet-Edge Razors" (registered). These razors are manufactured by

a particular process, differing from that previously in use, by which a more perfect and keen edge is produced. Upwards of 100,000, we understand, have been manufactured in three years. Table Knives, in silver or electroplated handles, of the "Grecian pattern"—a novelty of design. Plated or Silver Fruit Dessert Knife, with ivory handles of the "quill pattern"—a very neat and chaste design.

GRAND VASE. BY ODIOT.
The vase for the centre of a table, exhibited by Odiot, of which we



GRAND VASE.—BY ODIOT.

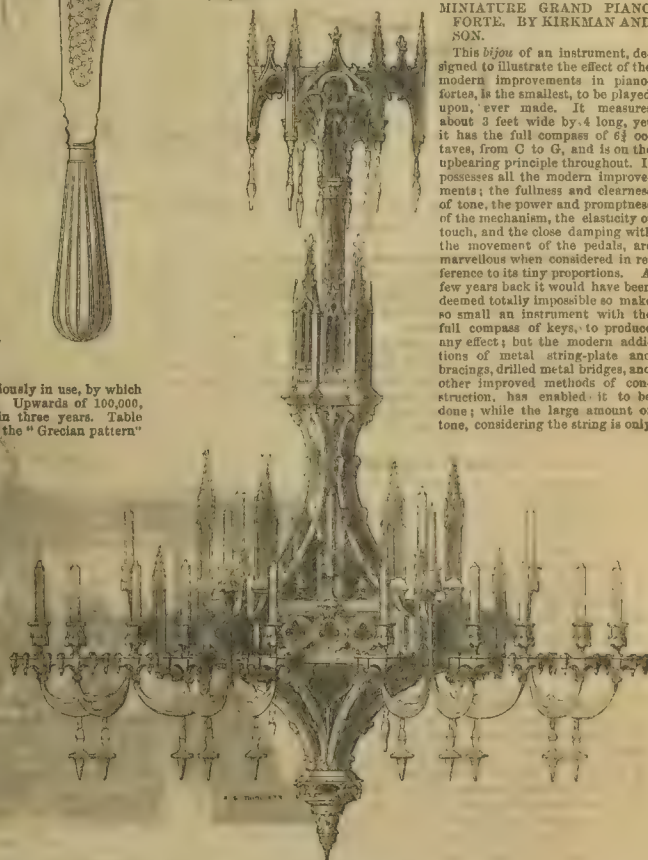


MINIATURE GRAND PIANOFORTE.—BY KIRKMAN.

give an Engraving, is a stately production, in silver, partly bright, partly frosted. The devices on the frieze, vasa, and cover are composed of attributes to the God of the Ocean—probably out of compliment to the Ocean Queen, in whose bosom the Great Exposition is held: at any rate, it would be very appropriate as a yacht or race cup, and one of the handsomest things that could be adopted for the purpose.

MINIATURE GRAND PIANOFORTE. BY KIRKMAN AND SON.

This *bijou* of an instrument, designed to illustrate the effect of the modern improvements in pianofortes, is the smallest, to be played upon, ever made. It measures about 3 feet wide by 4 long, yet it has the full compass of 6½ octaves, from C to C, and is on the upbearing principle throughout. It possesses all the modern improvements; the fullness and clearness of tone, the power and promptness of the mechanism, the elasticity of touch, and the close damping with the movement of the pedals, are marvellous when considered in reference to its tiny proportions. A few years back it would have been deemed totally impossible to make so small an instrument with the full compass of keys, to produce any effect; but the modern additions of metal string-plate and bracings, drilled metal bridges, and other improved methods of construction, has enabled it to be done; while the large amount of tone, considering the string is only

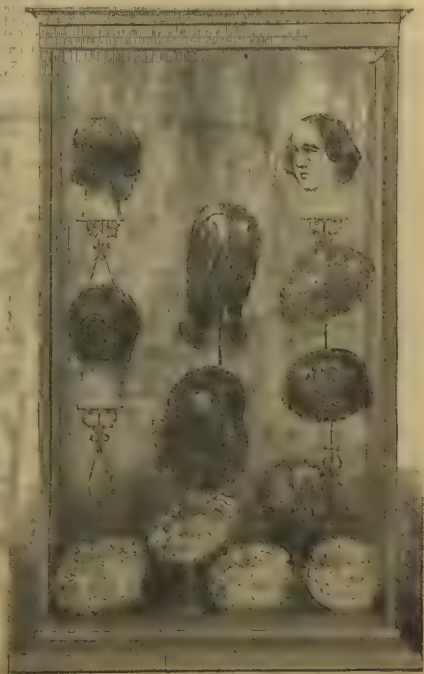


CHANDELIER.—FROM FRANCE.

GROUP OF WIGS. BY BROWNE.

Our graphic illustrations of the Industry and Wisdom of all Nations would not be complete without a group of Wigs; and we have selected that of Browne, of Fenchurch-street, as one of the most attractive. To those bereaved of Nature's crowning blessing, the description of Browne's productions, which we quote from a very learned morning contemporary, cannot but bring comfort:—"This exhibitor," the writer states, "displays a splendid collection of specimens of manufactures in human hair, consisting of a dark head-dress for a lady, made entirely transparent throughout, and so constructed that a lady having a thin head of hair can wear it with much comfort; a light head-dress for a lady, the parting made in a very superior manner, to imitate the hair growing from the head, the other transparent; an auburn crop head-dress, representing the hair parted in four divisions, which is said to claim particular attention from the great novelty of its construction, the hair being secured by looping, and also being curled at both ends, shows no roots; a peruke, made on the best principle of ventilation, imparting great comfort to the wearer, with crown and parting, having the hair drawn through goldbeater's skin; a lady's crop head-dress, with crop skin parting, made on the ventilating principle, and with one hair in each mesh of the net; a youth's first-rate peruke, of superior workmanship, made in a machine of improved principle for making stockings, and which bears the name of the 'zephyr wig'; a grey peruke for an elderly person, made peculiarly light and perfectly transparent, having all the roots of the hair taken away."

twenty-four inches long, procured in the lower notes, is produced by a treble-spun string composed of steel, soft iron, and copper wire, made by the aid of a machine recently invented.



WIGS.—BY BROWNE, FENCHURCH-STREET.

the various experiments entered upon, and tried with different kinds of electro-magnets and a galvanometer.

Although Mr. Cooke certainly brought out the practical needle telegraph, yet it must be acknowledged that the world is indebted to M. Ampère for the suggestion of applying deflected needles by means of voltaic currents with a view to telegraphic communication, so long back

sufficient length of conductor to enable him to arrive at "practically
 valuable results" he had granted to him the use of a plot of ground 40
 feet in length by 24 feet in width, on which were set up forty-two lines
 of bamboo, driven firmly into the ground. In each line there were
 three bamboo, in all 126, each 15 feet in height, about the same as was
 now found the telegraph posts along the line of cables in our country,
 and as the bamboo was to be used in the South-Western Railway
 many years later. The Lines of wire in the Calcutta experiments were
 placed in parallel lines, 12 inches apart; in each line of bamboo
 there was a continuous length of wire of half a mile, first carried in one
 direction and then in the other—so that the ducts obtained all at once,
 when the different sections were joined together, 22 miles. In each
 of the ordinary earthenware insulators, which are used to prevent
 contact between the wires and the posts in this country, tar varnish was
 found to answer the purpose. The only wires which could be readily
 obtained were of annealed iron of 1-12th inch diameter, which
 Mr. Faraday, however, thought to be the best for
 the purpose, as being far more inferior to copper, and which
 ceased with iron wire, he was certain of the superior results from the
 use of copper. A tent was pitched in front of the whole extent of wire
 in which the instruments and batteries were placed, and the wires were
 arranged that a circuit of from 1 to 22 miles might be obtained.

the construction of telegraphs to India, and again at the latter end of 1919. Sir Archibald Galloway, in Mr. Wigram's letter to the late chairman of the Indian Councils, has pointed out the enormous saving effected by telegraphs in India, says, *inter alia*, 'The post telegraph is exactly gigantic apparatus for collecting atmospheric electricity, just such as was employed in Mr. Croese's famous experiments with lightning in 1835, when he brought the lightning into his study from serene as well as troubled skies; experimented with it and guided it at his pleasure, terrifying the neighbourhood by the constant explosions in his house.'

The injury to exposed wires in India, especially from monkeys and large birds, and from the enemy in time of war, is another formidable argument against the adoption of the above-ground system of conducting wires in India. The Government of India, however, are not without mischievous devices to overcome the latter difficulty. In case of sudden disturbances, the whole telegraphic communication of the kingdom would be cut off in less than an hour, and such a catastrophe it would be impossible to prevent, except at the enormous cost of watchmen stationed along the different lines.

(SECOND NOTICE.)

The exhibitor of the Hives already described calculates that this unincubed hive also contains 5,000 industrious little labourers; therefore, within the glass jar at night, belonging to Mr. Milton alone, there are 10,000 (10,000) bees, and the same number in the other, number 21, Class 9, which include, in addition to those already described—Nunn's patent bar and frame hive, Huber's leaf-hive, Milton's revolving-top hive, and Milton's cottage hive. Nunn's hive is a large one, and is made of wood, and is 18 inches high, and is divided into two inclined frames meeting in the middle; the object, no doubt, being the same as that of the "Royal Alfred."

The leaf-hive of Huber, which has been called the father of apiarism, resembles a box of the shape of a wedge, and is made of wood, and is 18 inches high, 9 inches wide, and 11 inches thick. These are placed close together,

each being hung with a pair of hinges; there is a glass window at each end, also opening on top, for the purpose of drawing off humidity from the interior. Bell glasses may be worked with the Huber hive by placing them above the openings above mentioned; the interior of the hive may be readily inspected by the facility of opening the various leaves.

Milton's revolving top hive, for which he received the Society of Arts silver Cup medal in 1846, already alluded to in the first part of this notice, consists of a cylindrical case of straw, covered with two boards having corresponding holes in each, by turning the upper one of which the openings can be closed at pleasure. Bell-shaped glasses are placed on the top above the openings, which, when filled, are readily removed, and fresh glasses substituted. Bees are easily hived by this arrangement, by placing the hive from which they are to be removed on the revolving board, taking care to leave only one opening at the back, which will be covered into their new habitation without any trouble, the lower hive being prepared for their reception by washing its interior walls with a mixture of sugar and beer, or other suitable sweet liquor.

Milton's cottage hive improved consists of a cylindrical box of straw, resting on a circular board, having a sunk and inclined way from the projecting landing-place in front, so that the bees may enter or leave the hive at pleasure. On the top of the lower compartment is a circular board, with an opening in the middle; this board serves for a floor to receive a small hive or cap above, which is also of straw. This form of hive is especially calculated for the use of the poorer classes of apianists, on account of its simplicity, and the comparatively small cost at which it may be obtained.

Besides the beautiful apianist exhibition, which we have already described, we find, tastefully arranged under a large bell glass, six specimens of honey in smaller glasses, including a solid piece of spring honey, a solid piece of summer honey, from lime trees, a piece of cottager's honey, and specimens taken from a cottage hive at Great Marlow.

Finally, Mr. Milton exhibits a most curious production, in the shape of an embalmed swarm of bees suspended from a twisted branch, inside a bell glass. A label informs the visitors that the bee-keeper has "embalmed the mass of the industry, together with a population 10,000 strong," and each individual subject has passed through his hands six times.

The next apianist exhibitor is Mr. Neighbour, whose apianist is very near to that of Mr. Milton. It consists of a large glass case, with parts of the sides covered with perforated zinc, for the sake of ventilation. This apianist also contains one hive in the first, and another in the second box, from Mr. Appleyard's apianist, Harrow Weald, containing, from 16,000 to 20,000 bees, which were hived on the 30th April of the present year, the day before that of the opening of the Great Exhibition; Neighbour's observatory glass hive, containing about the same number as the box-hive; and a two-storied square box-hive, with sloping roof. From this latter, however, the bees decamped within a week after they had been hived, owing to some disturbance, and the bees were taken by the bees to their new habitation. The ventilating box-hive is, in shape, square, having windows and shutters, the shutters being hung at bottom. The entrance is at the back, enabling the bees, as in the case of Mr. Milton's working-hives, to go to Kensington-gardens, or other resort, whither they please. In front, at bottom, is a long door hung with hinges, so that all dead bees and refuse may be easily cleared away. By means of a perforated metal slide in the floor, ventilation, which some apianists loudly contend for, is effected. Above the wooden box is placed a bell glass, into which the bees ascend to work by means of a circular opening in the top of the square box. In the top of the bell glass is an aperture through which is inserted a tubular trunk of perforated zinc to take off the moisture from within. The observatory hive is of glass, with a superior crystal ventilator, an opening being formed in the top of the box, but for in number and arrangement forming a comb in this upper glass, which affords a very interesting sight, as, generally speaking, the bees are in such a cluster when at work that one can scarcely view their mathematically formed cells. A straw cover is suspended over the upper compartment by a rope over a pulley, which cover is raised up by the attendant at pleasure. The larger or bottom compartment rests on a wooden floor, which has a circular sinking to receive the bell glass. A landing-place, projecting, as usual, with sunken way, to enable the bees to pass in and out of their habitation, completes this contrivance.

In addition to Mr. Neighbour's crystal apianist, he also exhibits a cottager's straw hive, a model of Mr. Appleyard's apianist at Harrow Weald, Taylor's amateur bee hive, a glass hive, Nutt's patent collateral hive, the two-storied square box-hive, and Payne's cottage box hive, Neighbour's improved cottage hive, and Payne's cottage box.

The cottager's hive is simply that of the form we find in use in most parts of the country, where the industrious cottagers or their wives, by a little attention to their interesting little labours, are enabled to add something to their usually scanty earnings. This kind of hive is usually made of straw resting on a circular wooden board, with part of the board or floor projecting as a landing-place, and the bees, which enter under the edge of the straw by means of a sinking in the floor.

The model of Mr. Appleyard's apianist attracts our attention. It consists of a wooden lean-to building, with the eaves at the back, the front and sides being of close boarding, and the floor standing on four square wooden legs. In front, just above the floor, for the whole length of the apianist, is left an opening, by which the bees can approach or retire, and the entrance is covered by a sliding door. At the back of the apianist are sliding doors, to enable the bee-keeper to examine any particular hive without disturbing the rest, which he would do if the sliding doors were in front. From what we have already said of Mr. Espinasse's apianist in the first part of this paper, it will be seen that the construction is precisely similar to that which, after eighteen years experience, Mr. Espinasse found to answer so well.

Taylor's amateur bee-hive consists of three small square boxes, one above another, with a roof over the top story; the ventilation being effected by perforations under the eaves; each side, of every story has a window and shutter. The landing-place is in front of the bottom story, and the entrance to the hive is a long slit about 1/2 inch high.

The glass hive is similar to that in which the bees are at work in Mr. Neighbour's apianist already mentioned; but, on account of the large number of bees, and the extensive area of the glass, the effect of the interior perches cannot be seen. These wooden perches are arranged in parallel line, leaving a space next the glass all round, the whole being framed together with a bar at right angles, and resting on an upright support in the middle.

Nutt's patent collateral hive consists of three square compartments, placed side by side, with an elevated octagonal second story in the middle. Between the compartments are introduced circular slides, for the sake of ventilation, perforated slides of zinc. At each end of the lower tier of compartments is a window with outside shutter hung with hinges; tubular perforated zinc ventilators are introduced through the top of each of the side compartments; these tubes are furnished with conical ends of the same material. The elevated dome may be examined as well as the lower boxes, as it is furnished with four small windows and outside shutters, to close up the whole, in order not to disturb the bees more than necessary.

Ladies' observatory hive. This is merely a straw hive, with opening in the top, having sliding metallic ventilator: by removing the top the interior may be inspected.

Mr. Appleyard's box-hive is square, with windows and outside shutters in the top and a perforated zinc cover over the sliding door, not required to be left open for bell glasses. In order to clear out the refuse from the hive there is a long door at bottom; and for the sake of ventilation a false bottom of perforated zinc just above the level of the top of the cleaning-out door is introduced.

The improved cottage hive of the same exhibitor consists of a straw circular lower compartment, having windows and outside shutters. A thermometer is placed in the middle of the dome. The base plate or floor is of wood, with a landing-place and sunken way, as already mentioned in some of the other hives. In the top, which is also of wood, are three circular perforations, each of about two inches diameter; above which are placed as many bell glasses. There is a small hole in the top of each of the glasses, through which a perforated tubular trunk is inserted, for the sake of taking off the moisture from the interior of the hive. With the dome is a feeding-trough of zinc, having a shape, with a sloping perforated floor, on which the bees alight, and in the winter season regulate themselves with the honey which is found in the various perforations, as it floats up to the level of the honey contained in the small filling-trough, through which the honey, or beer and sugar, is poured into the trough. The glasses are covered with a straw cap, removable at pleasure.

Payne's cottage hive consists of two straw hives, one above the other, the lower one being considerably larger than that above. The two are supported by two mahogany boards, with circular openings therein. The upper compartment is furnished with a window and zinc perforated sliding door; the whole standing on a wooden board of circular shape, with projecting landing-place and sunken way in front.

Messrs. Neighbour's contributions are completed with ten perforated in-

struments, by the use of which the bees are stupified for awhile, when required to be moved from one hive to another; and specimens of honey and honeycomb of the season 1850. The number attached to the deposits of Neighbour and Son is 290, Class 9.

We must now quit the North Transept gallery, in order to examine the rest of the hives contributed by British apianist exhibitors, and which are scattered about in the Agricultural Implement department, Class 9. The names of the exhibitors are Golling, Phillips, Wood, Pettit, Lister, Briggs, J. Sholl, Fender, Keene, Hayes, Nunn, Marriott, Kewbottom, and Jones. We shall take them in the numerical order in which they are named in the official Catalogue. Beginning, therefore, with No. 45, R. Golling, of Hinton, near Maidstone, who contributes a "Leaf-hive," on Huber's construction—"so constructed to get the comb of wedge shape," as each comb depends from the top of one of the leaves, and thus leaves left between the different combs for the bees to work in, and pass from one part of their work to another. The novelty in this deposit seems to be the shifting brass butt hinges, so that each leaf may be placed in any part of the series. Another hive is exhibited by the same apianist, which is of circular shape, constructed of straw; but instead of being covered with the same material, in the ordinary fashion of straw hives, has bars placed across it, with openings between them, which is very similar to the upper portion of the leaves of Huber's hive, the whole covered with a moveable cap of straw. He also exhibits a piece of worker's comb, in which a queen was successfully reared from a worker-brood. This is shown as an illustration of the facilities afforded by the hive last described.

72A. G. Phillips, of Harrow-on-the-hill, which, by the way, appears to be a famous locality for bees, contributes his improved collateral hive, which is very similar to the one already described, as exhibited by Mr. Neighbour; and, if we mistake not, we saw a counterpart of this contrivance at the Society of Arts Apianist Exhibition, already mentioned.

80. G. Wood, of Alnwick, Northumberland, exhibits what he calls his improved cottage-hive; but the features of it are so very similar to those of others already described, that we are at a loss why it is introduced, but at present we have not found their whereabouts. A valuable space in the Exhibition, many persons having useful and valuable inventions which were refused admission. The lower part of Wood's hive is of straw, and circular, with a dividing-board, having an opening as usual; the upper compartment being of wood, and in shape square, fitted with windows and outside shutters.

82. W. J. Pettit, of Salisbury, Wiltshire, contributes a temple and collateral hive, but at present we have not found their whereabouts.

100. R. Lister, of Carmarthen, South Wales, contributes a ventilator for bee-hives. We have already mentioned many ventilators, for which Messrs. Neighbour and Son's contributions are famous.

103. T. Briggs, of Danby Pottery, Derbyshire, has sent the model of an ornamental Gothic cottage, with roof covered with zinc, intended as a dwelling for a straw hive, which is to be raised up by lifting off the roof. The entrance is under the step of the door, and a landing-place projects in front thereof. The whole is placed on a stand, to enable the hive sufficiently above the ground.

A feeding trough, of wood, somewhat similar to those exhibited by Mr. Neighbour, is also exhibited by Mr. T. Briggs.

120. J. Sholl, whose father's bee-castle was located in the balcony of the house of the Society of Arts, for several weeks of the season of 1849, contributes a castle hive, an observatory hive, and fine specimens of honey taken from the latter. The exhibitor calls the first-mentioned "Prince Albert's Hive," in honour of that illustrious person, who ordered one or more of Sholl's bee-castles for the Royal farm at Windsor, in 1848—having, after the distribution of the rewards of the Society of Arts in June of that year, examined minutely that placed in the Adelphi balcony, and found it to be the best.

The castle hive, designed and manufactured by the Sholls, consists of a castellated octagonal box, in three stories, with floors perforated to admit the bees into bell glasses, removable at pleasure, as in the case of other hives already described. In the lower part of one side of the hive is a perforated zinc ventilator; and the entrance is covered over with a curved plate of zinc, formed with indentations or openings, each suitable to admit one bee at a time. The whole is fixed on a four-legged stand.

The observatory hive is circular in plan, and constructed of zinc, in two stories, with a thin interior lining of wood. The upper compartment, which is of smaller diameter than the lower one, contains the bell glasses, which are placed on the perforated floor, having a square of glass let into it, for the purpose of inspection of the interior operations of the inhabitants. The entrance in the lower compartment has a pent-house over it, with an inclined landing-place. The whole is completed by a shallow drawer at bottom, by which the refuse of the hive is easily removed.

The same exhibitor has imported bees from his apianist at Burlington, New Jersey, U.S., and placed them in boxes at the east end of the Building, in the United States transept, for the purpose of drawing the bees to enable the bees to collect honey they may find in Kensington Gardens and elsewhere. Having, however, applied to the United States authorities for information on the subject of these American bees, but without success, for the secretary declared he knew nothing about them, and, moreover, finding the whole of the hives inside the Building covered up, we are unable to report progress with regard to the work performed by the bees. The entrance in the lower compartment has a pent-house over it, with an inclined landing-place. It is to be hoped, that, if Paxton's winter garden is carried out, our apianist friends will not be forgotten in the general arrangement. We may as well mention here, that J. Sholl is the only contributor of bees, hives, or honey in the United States department; but we must return to the other British hives in the Agricultural Implement department.

140. W. Fender, of Goldhanger, near Malden, Essex, exhibits his bee-house or apianist, of wood, having eight windows, with outside shutters, the whole divided into three compartments, with three small semicircular entrances and landing-places. By means of a false bottom and zinc slides, the refuse of the apianist is easily removed.

193. W. Keene, of Cornhill, has sent a box-hive in three compartments, one over the other, with inclined landings all round.

200. W. Briggs, of Danby Pottery, Derbyshire, exhibits a wooden beehive, standing on four legs: the lower compartment is about six inches high and has a covered entry with inclined landing in front. In the floor above the lower story, are openings with slides which can be moved in and out at pleasure from without. Bell glasses are placed over the several openings. In the middle of the upper compartment is a zinc square hive with a feeding apparatus in the top, of wood, in which zinc is used for the bees to alight, and the entrance is covered over with a curved plate of zinc, formed with indentations or openings, each suitable to admit one bee at a time. The whole is fixed on a four-legged stand.

218. Messrs. Nunn, of Stratford-place, exhibit rather a novelty in apianist matters, in the shape of what may be called a beehive; consisting of a cylindrical straw box, open at bottom and having flat cover perforated in middle: this net is suspended between two prongs of a large fork, having a long handle. The object of this contrivance is to secure a swarm of bees by placing the net over them, without approaching too near to their temporary settlement; although we hear from an experienced bee-keeper that at such times the bees are so glad to be hived, that you may safely take a handful at a time and put them into their new abode. The weight of this contrivance appears to be very much against it.

240. J. Marriott, of Gracechurch-street, contributes his "new bee-hive," which consists of straw on a wooden hoop foundation. It is fitted with windows for inspection of the interior, having outside shutters: a second hive is placed at top, fitting closely to the lower one, surmounted with a cupola. In the upper compartment are three bell glasses, standing over as many apertures in the floor which slides in the upper compartment lower compartment, and the entrance is in the lower apartment. Mr. Marriott is evidently an enthusiastic bee-keeper, as may be gathered from various labels appended to his hives, such as the following:—"The working bees serve their queen in everything; they clean her, and cluster about her to keep her warm: when their food is almost spent, they will starve and die to keep her alive."

The same exhibitor shows another hive, on a wooden hoop principle, but constructed lower and wider than the first, and may be taken off at pleasure, is of flat segmental shape; underneath the projection of the roof, all round, are small openings for ventilation; the floor between the upper and lower compartments is also of metal, and projects considerably beyond the sides; within the top compartment is a large glass, with opening at top for ventilation.

Another collateral hive is shown also by Mr. Marriott, who also has in his collection a specimen of a prepared fungus, with which to fumigate the hive when necessary; a hexagon feeding-trough, on the same principle as that of Neighbour; a tubular perforated zinc ventilator; several fine specimens of honey, granulated, clarified, and virgin; also, finished and unfinished honeycomb. Finally, the collection of Mr. Marriott is completed by specimens of two queen-bees, three drones, and eight working bees; as also of royal or queen-bee's cells, which are so much

larger than the ordinary cells. We recommend all admirers of the apianist race to find out Mr. Marriott's collection.

262 B. J. Rowthorn, of Halifax, has produced an exceedingly neat, and, indeed, ornamental-looking hive, the regular straw being bound with whalebone. This hive is surmounted by a second hive, with an opening between the two. There is a landing-place and sunk and inclined way to entrance. The frame of this hive is handsomely carved and gilded, and is, indeed, fit for a Royal apianist.

269. The Rev. C. E. Jones contributes the cottagers' double beehive, with regulating doorway in the floor board; also, "a rim for enlarging the hive." In summer the twin hives are placed apart from each other; but at other times placed together, and a communication formed between the two. The rim is merely to increase the size of the hive at bottom in case of emergency.

We now ascend to the South Gallery; and in Class 3, among "Substances used for food," we find five exhibitors of honey, whose numbers are respectively 1, 2, 4, 6, and 55.

No. 1. J. Leighton, of Frampton, near Boston, Lincolnshire, has sent a glass of virgin honey in comb, weighing 10 lb., which he says has been "produced under a new system," but leaves us in the dark as to what that system is. We now ascend to the South Gallery; and in Class 3, among "Substances used for food," we find five exhibitors of honey, whose numbers are respectively 1, 2, 4, 6, and 55.

No. 4. J. F. Bentley, of Stamford, contributes specimens of honey in the comb, free from pollen and brood cells, collected under Nutt's system, which we have already mentioned.

No. 6. W. C. Kitchener, of Newmarket, shows two specimens of honey, as an apparatus for obtaining honey without impurity, which is merely the bell glass, which we find in every modern hive, and which in the course of these notices we have so often alluded to.

No. 55. Portnum, Mason, and Co., of Piccadilly, contribute several specimens of honey from different parts of the world; thus we find the "Highland heather" honey, from Scotland; a fine specimen of English honey; "rosemary," from Spain; honey from Chamouny, Switzerland; Minorca, St. Domingo, France, and Malta.

Thus we have completed an account of the apianist contributions in the British half of the Exhibition, and need not dwell at length on the foreign contributions and those from our colonial possessions, as they consist chiefly of specimens of honey, without any information as to the food from which the various samples have been produced.

From India, we have "hill honey," from Calcutta, marked R 409, included in the collection transmitted from the East India Company's dispensary at Calcutta; also, another sample, in stone jar, from Coorg; and a third, without name, numbered 243 (in the Indian collection).

From the Cape of Good Hope, J. G. Joabert (No. 52, official Catalogue) contributes six bottles of honey of delicate colour.

From Canada, H. Lynum (No. 131) exhibits four bottles of honey; and J. B. Martin (No. 129) exhibits 120 samples of bee-wax.

From British Guiana, J. F. K. (No. 120) contributes samples of honey from Plantation Woodlands, river Mahale.

From Van Diemen's Land, W. Iout (No. 291 and No. 292) has sent to the Exhibition specimens of Tasmanian honey and bee-wax. And, as we at last find some information on the subject of bees in the Official Catalogue, we will make the most of it, and copy it verbatim. In no country in the world do the bees thrive better than in Van Diemen's Land, or prove so productive with a trifling amount of attention—circumstances due, no doubt, to the mildness of the winter season, and the fact of many Tasmanian plants blooming throughout the winter months. The bees have now become naturalised in the forests, and many of the hollow trees are filled with the produce of their labour.

From the Carolinian Agricultural Society of Laisab, Austria (No. 70), we find, collected by the Society, a sample of "back-wheat" honey. Honey of this kind is known to possess a very peculiar character, owing to the imperfect manner in which it has been sent, the honey escaping from the box in which it is contained.

47. M. Debevaux, who is a physician at Seiches, in the department of Maine et Loire, France, has for many years paid great attention to apianist pursuits, and after many experiments has introduced two frame-forms of hives, which are analogous to the French models of these are exhibited in the French department in the passage leading to the Exhibitors' Refreshment Rooms, and we strongly recommend bee-keepers to examine these hives for themselves. The first consists of a bee box, with sloping top on either side, from which rises a double window, with a vertical bar up the middle, and four sloping bars on either side, which incline downwards towards the sides of the frame—thus all refuse falls down the inclines to the bottom. The combs are formed between the two cashes, and each appended to one of the bars. This appears to us a very complete observatory hive, for the whole of the operations of the workers and the queen may at any time be inspected; and by opening one side of the glazed enclosure, the comb may be readily removed when required.

We must not neglect the foreign contributions from the exhibitor's prospectus, which is printed in French, English, and German. The principal advantages consist in being by these means enabled to remove the honey and the wax from the hive without driving away or destroying the bees, and to conserve also their eggs, providing at the same time for their support at an unfavourable period, and, lastly, to protect the bees against hybrid vermin, *Gastera decora*, which are their most dangerous enemies. The hive which we have just described is analogous to the one now made up of a series of leaves, according to Huber's notion, but which are inclined, as the bars of the model already described: any leaf may be removed at the top without disturbing the rest. The cost of either of the hives which we have attempted to describe must be inconsiderable, as, in the former case, the materials are but plain deal and glass, and in the latter case, deal only. Of course, they could both be made more ornamental, if desired.

In addition to the above, we found a straw hive, standing on a deal board or floor, the top being furnished with deal bars across it like a grating, with one transverse piece to secure the whole together. We have already described an English hive on this construction. (Golling, No. 45, Class 9.)

163. Damalville, of Pondron, near Cressey (Oise), contributes artificial honeycombs, for feeding bees; the cells made of wax, to imitate nature as near as possible, are arranged in a circle of about 6 or 7 inches diameter, and not very deep. It might be worth while for our apianists to glance at this invention, as it may, perhaps, answer better than the feeding-troughs we have already described.

1588. Messrs. Chailoux, Lepage, and Pochon, breeders of bees at Puteaux (Loire), contribute a small stock of very palatable honey. By the way, it is a bad plan for the contributors of such rich productions to bring them forward on the 15th October next, in order to obtain a mass of evidence as to the qualities of the different articles. No doubt, Jacob Perkins would produce some of his monster leaves by his steam oven in the American department on that occasion. It would also afford a rare opportunity of testing the cutlery, both British and foreign; and also of showing forth the best specimens of china plates and dishes.

1640. Laugier, of Ongle (Basses Alpes), contributes honey, and also wax. From Greece we have, first, "a jar of honey, from Mount Hymettus," contributed by A. Tsitzimikakos, of Athens (No. 13); and, from the same, a sample of honey in the comb; and the Bishop of Euboea, of Carysso, Euboea, as producer, has sent a jar of Carysso honey, called *hymettus*.

From Portugal (Nos. 593 and 594), we have samples of honey respectively from T. P. de Matos; 595, from Castello Branco; 596, from the Marquis de Fialho; 597, from Bragança; and 598, from Lavoura.

From Spain we have various specimens of honey. The first in numerical order is virgin honey, of Ciudad Real (No. 120); the sample sent is from El Moral de Calatrava: 181, honey from orange flowers, sent by Alvaro de Cordova; 182, honey from the comb, and clarified, from F. Colmenero, of Guadalajara; 183 and 184, honey in the comb, from C. Casado and Cervera, of the same place; and 185, honey from orange flowers, from J. M. Benjumea, of Seville.

From Switzerland we only find one apianist contribution, which is numbered 171, and consists of two straw hives, the sides being flatter than those made in England.

From Tunis (155) four jars of honey, without any information; and (163) four jars of honeycomb.

From Turkey, samples of common and wild honey; and, generally, from Egypt, we find specimens of the white honey of Mantouah, and honeycomb from Mehalch.

It is much to be regretted, that, with the various samples of honey contained in the list of the world, there should be with one or two exceptions, no description of the flowers from which the honey has been produced.

With regard to wax, we might have enlarged this communication to great length, owing to the number of truly beautiful articles in the Great Exhibition produced from that useful commodity; but we need only refer our friends who have not already seen to an article on wax-work, by H. J. in No. 311 of the Illustrated London News, which will enlighten them on this very interesting subject.



THE CRYSTAL PALACE.—THE MAIN AVENUE, LOOKING EAST.

BRITISH SILK MANUFACTURES.

It would be no easy matter to depict the forebodings with which the silk manufacturers of this country regarded the proposition to hold an Exhibition of the Works of Industry of all Nations. No class of manufacturers were ever so utterly prostrated as these gentlemen appeared to be when the proposition was first made to them; and it was only from finding that the thing was inevitable, that they at last appeared to get to work, in order to do something at least that should show that fear had not altogether deprived them of all enterprise; and so, at a late period, they made up their minds that it would be desirable to do something, however little that might be, in order to show that Free-trade had not quite annihilated their business. This may, in a measure, account for the comparative insignificance of the display of English silks, as made by the ancient seat of the manufacture in England, Spitalfields; a place at one period there did not appear to be the slightest indication on that more than two or three of the manufacturers of that locality would exhibit anything; and it was only by the urgent efforts of these few, that the rest were induced to try what they could do. Whether it was the fear of offending the shopkeeper, by exposing the source whence the more elegant of the cheap French silks were derived, or whether it was that indefinite yearning after exclusiveness, with its various acts and monopolies, which have hitherto tended to keep them down in the race of improvement, it would be hard to say; but it is certain that the anxiety which was displayed during the arrangements, to get every inch of space that could be obtained, was only a new-born feeling arising out of the pressure of circumstances over which they had no control. It will be sufficient, however, for us now to say, that the silk trade of Spitalfields has not been altogether annihilated by the Exhibition; and that, in spite of fashionable prejudices and "good old opinions," the manufacturers of that district have come out of this contest with quite as much honour as was to be expected, considering their apathy and long habit of neglecting all improvement until it is forced upon them. A few spirited individuals have, doubtless, made efforts of a highly creditable character, and to these credit is certainly due for their exertions. We shall not attempt to enter into any history of the silk manufacture in this country, nor say anything about the nature and character of the raw material, a subject of great interest and more than ordinary value. If time permit, this may be done when noticing the foreign productions in silk. It will be sufficient, then, for our present purpose, if we take the groups of exhibitors of manufactured silks, and endeavour to call attention to the leading merits and features of their individual display.

SPITALFIELDS.

The exposition of Spitalfields manufactures is as much owing to those who sell the silk, probably more, than to those who make it; and, in some instances, the manufacturer not only exhibits certain patterns himself, but they are also exhibited by those whose only province it is to sell them.

The leading feature of the silk department on the British side is the trophy of Messrs. Keith and Co., 124, Wood-street, erected in the central avenue, of which we gave an illustration at an early period of the Exhibition. The patterns for furniture damasks here displayed are very various, alike in merit as in effect. Some are very superior, others by no means up to the mark in point of taste. The brocades are generally good; one in particular is noticeable for the admirable character of the ornament, and the contrast between the sun and the twill of the figure. This is a bold and effective design. There is a Gothic pattern, however, of a very objectionable character, since it has no reference whatever to Medieval textile design, and is simply a reproduction of forms used for wood, stone, or iron, instead of partaking of the diaper character of a true Gothic textile. Some of the specimens with chene effects are good, but others require more distinctness of detail to render them suitable for furniture. The smaller damask patterns are generally good and effective: one with a bouquet of flowers in an ornamental trellis ground is admirable, both in drawing and weaving. On the whole, the spirit and energy displayed by Messrs. Keith and Co., both in the production and in the display of their goods, is worthy of commendation. The show of silk velvets in one portion of the trophy should not be overlooked.

Ascending to the gallery overlooking this trophy, the group of Spitalfields, or perhaps we should say metropolitan, exhibitors of silk manufacture are located—the glass cases being ingeniously contrived, so as to give the largest possible amount of surface within the smallest possible space, in this respect making a great contrast with the modes of display adopted in the French department. In short, many of the arrangements in the gallery on the British side were much injured in their effect by absurd regulations as to the height of erections, which regulations were not enforced on the foreign side, thus placing many of the exhibitors at a great disadvantage in the arrangement of their goods; and the limits within which some of the silk goods are confined is positively ridiculous, there not being room fairly to open the goods.

Messrs. Redmayne and Co., New Bond-street (1A), show very elegant spotted examples of glacé silk, manufactured by Stone and Kemp; as also a garniture ribbon, light and free in design. Messrs. Sanderson and Reid (3), and Messrs. J. Vanner and Son (4), exhibit articles which display more labour than taste. Messrs. J. and R. Robinson and Co., Milk-street, make an exceedingly tasteful display, and in many ex-

amples there is great elegance in design. The *Victoria regis*, quite a rage just now for the decoration of everything, from hearth-rugs to pocket-handkerchiefs, is here well treated, and the effect is very successful. The memento of the Exhibition, with Prince Albert's cipher and motto, is clever in its adaptation. The velvets are rich in colour and finish. Messrs. Washington and Co., also of Milk-street (8), exhibit imitations of furs of a novel and effective character. The figured examples are less tasteful than the others.

Mr. J. Duthoit, Spitalfields (12), exhibits good specimens of weaving, but the designs are quite *à la Spitalfields*—spotty and crude.

Mr. Isaac Boyd, Spital-square (18), shows moiré, antique, and glacé silks, very elegant and effective, the figured examples being very rich in effect. The furniture damask is bold, but the effect is rather crude.

The magnificent specimen of brocade silk exhibited by Messrs. Lewis and Allenby, and manufactured for them by Messrs. Campbell, Harrison, and Lloyd, is a remarkable example of what can be done by our weavers, if we do but encourage them. The cost of this production must have been very great, but the result is quite worthy of the outlay. It is artistic in its treatment, and a bold attempt to show what can be done, even in England, in a higher style of weaving. About 30,000 cards and 100 shuttles were used in the making of this example, the breadth of which is not one of its least noticeable features. Messrs. Stone and Kemp, Spital-square (18), also make an elegant and effective display. The brocades are all of a good class in design, and the execution unexceptionable. The chènes are not so good, being wanting in colour and distinctness.

The figured damasks exhibited by Messrs. Sewell and Co. (19), also manufactured by Messrs. Campbell, Harrison, and Lloyd, are very rich

and effective. The plain moiré antique silks are of a very superior character. Mrs. Jane Clark, Regent-street, shows specimens of rainbow coloured silks of an exceedingly elegant appearance. The primatic effect is novel, and the lustrous appearance of the surface very beautiful. Messrs. Le Maîr and Sons (21), and Messrs. Casey and Phillips, Spital-square (23), exhibit specimens of excellent manufacture, chiefly black and velvet. Messrs. J. W. Robinson, Milk-street (24), and Messrs. James Hill and Co., Spital-square (25), each make a good exposition of their respective productions. The figured examples of the latter are pretty, elegant, and effective. The drawing and design of several are excellent. The *satins, gros de Naples*, and silk velvets shown by Mr. Thomas Brooks, Spital-square (26), are very beautiful; the dyes being especially noticeable. Messrs. Howell, James, and Co., Regent-street (27), show examples characterised by great boldness and effect, rather than elegance, although this latter quality is by no means absent.

The names of Messrs. Campbell, Harrison, and Lloyd have been quoted as the manufacturers of several examples of a very high class, and they have "paled their own fires" in order to give force to the more important commercial question of pleasing their customers. The specimens exhibited, however, are certainly of a very high character, and fully worthy of their reputation; and these are all manufactured for houses which do not exhibit. There needs no better proof than these specimens furnish to show what can be done by our native workers, if we do but depend upon ourselves, and are not frightened from our propriety by nonsensical fears about incapacity in taste, and so forth, when we have never done that which we ought to have done long ago—encouraged those around us to do their best.

Mr. Charles Cross (82) exhibits cravats, some of which are very elegant; but never, surely, was there a greater waste of means and material than is seen in his woven portraits of the Queens of the French Empire. People who attempt things of this kind should first learn to draw, and, having done that, next use their intellect to direct their artistic talent to some useful purpose. Here we have a perfect baroque both in portrait and in ornament.

Messrs. Marshall and Snellgrove, Vere-street (35), exhibit broad silks shaded glacé silks, manufactured by Messrs. Winkworth and Proctor, of Manchester. The examples are excellent, and some of the dyes peculiar. Messrs. Carter, Vavasour, and Bix, Cheapside (30), show a few good figured brocades. The cravat patterns are simply ridiculous—suitable, doubtless, for very "fast" young men. The skull and cross-bones is an insult to common sense. It is really wonderful where the people come from who buy such things, if they really do sell at all. The furniture damasks exhibited by Messrs. Stillwell and Sons are good examples of an ordinary class of productions. The specimen of the coronation robe of her Majesty is a good imitation of antique embroidery.

Messrs. Grout and Co., Foster-lane (36), exhibit cravats of a very beautiful character, gossamers, and lisse gauze. The scarfs are ornamented with less taste than we thought it possible to have got into such a material. The forms are badly selected, and worse drawn. Here are materials of great beauty, to which art, judiciously applied, would add a hundred-fold in value. The cravats of Messrs. S. Courtland and Co. are very excellent examples of this class of goods.

Mr. George Mason, Yatley, Hampshire, exhibits specimens of manufacture made from British grown silk by Messrs. James Houldsworth and Co., of Manchester. These consist of borders for curtains, and an embroidered table-cover, the silk for which has been the result of Mr. Mason's attention to the culture of that material. The two specimens exhibited by the Spitalfields School of Design are of a good class of textile art, and do credit to those who have produced them as special efforts. We wish, however, that the influence of this institution was more visible in the general productions of the locality in which it is situated, and which it is intended to benefit; doubtless some of the makers have felt its influence, but we fear the majority of the designs shown by manufacturers are the production of artists who never had anything to do with the school in any shape.

And now that this once-dreaded ordeal has been gone through by the silk manufacturers of Spitalfields, what have they learned by the lesson? Truly, that which has been over and over again impressed upon them—to rely more upon themselves and less upon adventitious aids. Under protective tariffs we had Spitalfields grievances and distresses continually before us—bills for the relief of the operatives, and the shelves of the manufacturers of unsaleable stock at the same time; because any lady who went to the Opera House to dance at a ball for so charmed a purpose, must needs be dressed, for once at least, in the fabrics made by the hands of those for whose relief the profits of the festival were ostensibly to be devoted. Yet all this has passed away; although, according to the calculations of the wisest amongst them, every manufacturer in Spitalfields was to be immediately ruined if he were thrown on his own resources. Silk was an exotic, and therefore required the fostering aid of protection—as if we grew our own cotton. Our manufacturers of cotton, however, were compelled to make constant improvements in their methods of production, to develop mechanical aids, if not artistic elegances, and, in running a healthy race, gained strength and force in the operation; whilst Spitalfields was driving its trade away by the retention of antiquated statutes, only fit for an antediluvian state of society.

MACCLESFIELD.

Out of the absurd restrictions of the Spitalfields Weavers Act this place arose, and now we see the result; not that the two localities ought to be considered as rivals, but the diffusion of the trade was



WORKED MUSLIN DRESS.—BY MESSRS. BROWN, OF BANGOR, COUNTY DOWN.



Messrs. Brown, of Bangor, county Down, employ a vast number of hands, at their own houses, in the ornamental working of muslins for dresses, handkerchiefs, and other purposes; and the samples which they

display on the present occasion speak highly for the talents and taste bestowed upon them. In the present depressed state of Ireland's internal resources, every effort of her industry ought to be encouraged; and we have

no doubt that in the branch now under consideration the publicity afforded by the Exhibition will be the means of opening up a widely-extended trade. The specimens engraved are the front and dounce of a dress.

rendered inevitable by a law which compelled an employer to give certain wages within a given locality; hence, manufacturers sought to create other fields of labour, and they succeeded.

The display from Macclesfield is on the whole a creditable one. No special effort of any great moment appears to have been made, as the productions exhibited appear to partake of the usual fabrics manufactured at Macclesfield. Messrs. Houldsworth and Sons (33) show light and elegant silks, of choice tints and effective appearance. The broadest dresses are better in design than in drawing; that is, the intention has been superior to the power to do. The shawl with the rose pattern is an excellent example of broad and effective textile design. Messrs. Critchley, Brinsley, and Co. (40) exhibit a few good and tasteful articles; the rest are commonplace. The attempt at the national emblems is not a successful one, the colours not having been sufficiently considered. A less ambitious attempt would have been more successful. Messrs. H. T. Wardle and Co. (41) show a good series of designs, the majority of which are conventional. Those of the Hindoo type prevail, and are effective and pleasing, the colours are generally well selected. The example with the map of the world and the conch shell introduced, is an unprudent piece of extravagance, and spoils an otherwise effective arrangement. The specimen of silk dying, by Messrs. Adishhead and Co., are deserving of notice.

MANCHESTER.

The Manchester display is an elegant and effective one, although there are many houses who have not exhibited, probably influenced by the spathy which characterised the general proceedings of this important town in almost everything connected with the Exhibition.

In furniture, dummies and brocettes, together with embroideries by machinery, Messrs. James Houldsworth and Co. (34) sustain the reputation they have earned in this department of the silk manufacture. The brocettes are bold and effective. The one labelled the "Grand Scroll," designed by Messrs. Laugher, Dwyer, and Co., of Poland-street, an illustration of which has been given, is excellent in many points. In some colours, however, it looks wry, and the lines are too apparent. The medallions for chair backs, also designed by the above firm, the series representing the Acts of Mercy, are very good, their use being the only justification of figure weaving. The *Holothuria* pattern, also by Laugher, Dwyer, and Co., is an exceedingly effective design, a little angular, perhaps, in the details, and somewhat wanting in breadth of effect. The banner designed and executed for Mrs. F. West, of Newlands, Hampshire, as a memorial of the efforts of the late Mrs. Whitby, of that place, to introduce the silk culture into England, is very rich and effective, and the design, on the whole, superior, as is the mullery pattern, though the latter is rather spotty in its details. These are manufactured from silk grown and reared at Newlands, and form a touching and appropriate memento of an earnest and useful woman, who was desirous to promote the cultivation of a material of great importance, as a distinct pursuit in our agricultural districts.

The machine embroidery of Messrs. Houldsworth and Co., who are the sole proprietors of the patent machinery by which it is produced, has long been noted; and there are several specimens of the highest character to be found in this exhibition of their current production. The border of the window-curtains is rich, massive, and effective; whilst those of the table-covers are tasteful and appropriate. The chintz embroidery we do not like; the colouring is very *bizarre*. The quilting is another curious and valuable application of the embroidery machine which, it is to be regretted, Messrs. Houldsworth and Co. do not exhibit.

Messrs. Winkworth and Proctor display excellent examples of broad silks for dresses. The drawing is good, and the design generally so appropriate. The hollyhock pattern is a very excellent thing, as these things are usually drawn. The adaptation of the passion flower is one of the best conventionalised patterns from nature, for the purpose of textile manufacture, we have seen for a long period. It is at once pure in principle and appropriately treated. The colours of Messrs. Winkworth and Proctor's examples are tasteful and well selected.

Messrs. Harrop, Taylor, and Pearson (52) exhibit specimens of an important class of goods, in a commercial point of view; since they are those purchased by the great mass of buyers, coming within their means by the reasonableness of price, and adapted to their taste by the unobtrusive character of colour. Rich and effective-looking, without ornamentation, these articles present points of excellence upon which the Manchester silk manufacturer may pride himself, and, in all probability, bid defiance to all competition. For variety and excellence, these goods are superior to anything of the kind in the Exhibition.

Messrs. Booth and Pike (3) make a very elegant and interesting display of hat plush, galloons, and hat linings, of good manufacture, and tastefully and excellently arranged.

At the back of the Manchester exposition are arranged the miscellaneous contributions of exhibitors from various localities. Mr. William Grosvenor, of Kidderminster (52), taking the central compartment, and occupying a considerable space with his furniture silks. These consist of brocettes, of fair design and good manufacture, together with a selection of tabarets, tasteful in colour and excellent in quality. The great feature, however, of Mr. Grosvenor's display is the patent double broad-tail, a fabric which, in our opinion, must come into extensive use, since the two sides are equally effective for use, and no lining is, consequently, required for the curtains made of it. The satin figure of the one side becomes the twilled ground of the other, and *vice versa*. It seems probable that it can be manufactured at nearly the same price as the ordinary one-faced broad-tail, the only difference being the extra quantity of silk required for the two satin faces.

Mr. S. Evans, of Winkworth (60), exhibits some excellent silk velvets; and several manufacturers of Leek exhibit sewing silks in skeins and bobbins, buttons, and shoe moerrey, the arrangement of which is pretty and effective.

The preparation of silk is admirably illustrated by Messrs. Hadwin and Sons, of Heyrold Mills, Halifax (42)—specimens of raw material, single and double spun yarns, waste silk in various qualities, and spun thread. There are, also, three cocoons spun from worms reared during the summer in the building, from eggs deposited in Messrs. Hadwin's case, as illustrative of the different states of raw silk: these having been duly attended to by Mr. Waterhouse Hawkins, the superintendent of this district of the Building.

Messrs. James Houldsworth and Sons, of Leeds (61), exhibit examples of silk waste spun into yarn, and specimens of numerous useful articles, as exemplifying its applicability to a great variety of goods.

Messrs. Allen and Holmes, of Derby, and Messrs. T. Bridget and Co., of the same place, show specimens of silk manufactured for a variety of uses, including black ribbons and braids, sewing silk for saddlers and tailors, and plain sarsnet ribbons.

COVENTRY RIBBONS.

The manufacturers of Coventry have exerted themselves in a manner highly creditable to their public reputation, and to the credit of their industry and skill cannot fail to do them good service; not, however, that we think their manufacture the perfection of its class, but because we believe that they have much to learn, and that the present effort will be useful as a step in the right direction. In saying that the principle, or rather non-principle, of design, as applied to the manufacture of ribbons, is almost universal, we do not by any means select the manufacture of Coventry for particular animadversion, but it is because we see in what is here shown such a proof of the terrible mistake into which the manufacturers of ribbons have generally fallen, the ultra and microscopic imitations of nature. Ladies wear flowers in their bonnets or in their hair, or place them in their girdle; therefore ribbons, whether for hair, bonnet, or garment, must be decorated with flowers! This appears to be the process of reasoning, if indeed, there is any reasoning at all. Now,

to our mind, the use of flowers, natural or artificial, as named, is the very reason why flowers should not be woven with the ribbons, and that conventional ornament of a severe character should be used for the purpose of contrast. Did space permit, this could be easily illustrated. Still we desire not to be mistaken, for most certainly the Coventry display is a highly creditable one as things go.

The garment ribbon, manufactured by subscription, as a specimen of what Coventry could produce in this way, is at once creditable to the energy and spirit of all parties engaged, since it proves that with better artistic direction Coventry can do much better things. Of this special example, then, it will be sufficient to say that, disagreeing as we do in *fact* with the mode in which it is decorated, there are few examples of the kind which have pleased us better. In some parts of the pattern the effects are beautiful, and, tested by imitative rules, almost perfect. A committee was formed to superintend its manufacture, and certainly they have nothing to feel ashamed of, so far as mechanical excellence is concerned.

The whole of the manufacturers have also united in a general display in an uniform manner, each individual having his own locality for the arrangement of his goods.

Messrs. R. S. Cox and Co. (66) make a good show. In patterns the imitation of flowers prevails, and is carried to a painful extent; and in order to show how perfect the textile adaptation is, the coloured lithographs from Mr. Paxton's new work are placed side by side with ribbon. This is a sufficient proof of perfect innocence of true artistic knowledge, as applied to such materials and for such uses. A garment ribbon, manufactured for Howell and James, is well arranged and effective. The blue pattern, too, for Marshall and Snellgrove, is good in some colours, but would be best in a self-colour, a doctrine which ribbon manufacturers cannot understand, since contrast is the great ruling law.

Mr. C. Ray (67) and Mr. C. Caldwell (68) exhibit the ordinary fancy ribbons, of good character. Messrs. Sharp, Odell, and Co. (69) show good and tasteful examples, except the figured ones, which are too harsh in contrast, whilst two or three of Messrs. Cope, Hammetton, and Co.'s are very effective, without being too striking in the form.

Messrs. J. and C. Ratcliff (73) display an admirable series of ribbons, illustrative of the regular manufacture of Coventry; and the examples exhibited by Mr. Thomas Robinson (77), Mr. James Hunt (78), and others, are all praiseworthy. Messrs. Sturdy and Turner show bold and tasteful garment ribbons. The roses introduced in one pattern mar the effect intended, by being so badly drawn. The gimp trimmings and other fanciful articles, such as bullion and silk fringes, exhibited by Messrs. J. and W. Browett, are tasteful in manufacture and arrangement.

In thus concluding our notice of the Coventry display, we may instance the dyes as being generally clear and good. The finish, too, of the articles is unexceptionable. There are occasionally very beautiful; and except for that utter disregard of every principle of decorative art, which the manufacturers of ribbons seem to share in common with those of carpets, to notice which critically is a task we do not intend to undertake, the Coventry productions are both interesting as specimens of the productions of the loom, and excellent as articles of manufacture.

G. R. SMITH'S COMIC ELECTRIC TELEGRAPH.

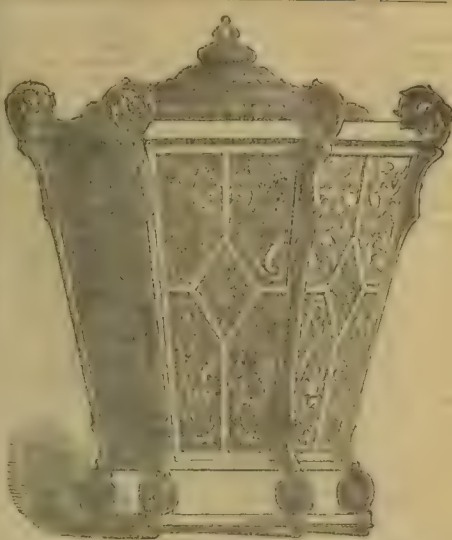
Among the telegraphs exhibited in that portion of the middle gallery north of the British side of the nave, which is appropriated to philosophical instruments, is one which is sure to attract the attention of those who for awhile pause to examine the numerous examples of the application of electricity to the transmission of signals between distant places. Surely, the inventor of this contrivance—called a Comic Electric Telegraph—must have determined in his own mind to produce an instrument at any rate, in external appearance, wholly different from any of the kind which had previously appeared. In this he has certainly succeeded; but we are not at present prepared to say to what extent a communication by this instrument may be transmitted. As the inventor truly says, the instrument would, no doubt, prove an amusing and instructive addition to the ornaments of the drawing-room, as it might be used to illustrate the principle of magnetic induction.



COMIC ELECTRIC TELEGRAPH.—BY G. R. SMITH.

The action on the eyes and mouth of a comic face is produced by three bent iron bars within the figure, which are rendered magnetic by induction, and attract either of the features as above by means of armatures attached thereto. In addition to these novel signals, there are also the signs—+, and ., which not only all the letters of the alphabet are represented, but also the end of each word and sentence respectively properly indicated. These signals are shown by the elevation of shutters above the face. As each of the bars is capable of being separately magnetised, either of the signals can be shown at the will of the manipulator, by touching the corresponding key in front of the figure. The telegraphic alphabet of Mr. Smith is made up of combinations of lines and crosses, and is therefore rather of a retreating character as regards this important branch of telegraphy, which has been sadly neglected by most of the inventors of telegraphs.

A bell, used to call attention, is placed inside the figure.



LADY'S WORK-BASKET, PAPIER MACHE.—BY A. RENEL, OF VIENNA.

The papierkorb, or paper basket, from the Zollverein, is a good specimen of the papier mache manufactures which have been sent in such variety from that quarter.

DONKIN'S DISC PUMP.

In the Machinery in Motion department of the Great Exhibition the pumps attract a great share of public attention, and trials as to the relative performances of some of the most noted of this particular class of hydraulic machines have lately been made in the presence of scientific judges. The pump exhibited by Bryan Donkin and Co. is on the disc principle, the spherical cylinder of which has a diameter of 15 inches, the cones and disc, which acts the part of a piston in ordinary engines, being required to have their surfaces most perfectly finished to prevent leakage; and the more work done by the cones and disc, the better it is for the prevention of any leakage, as they must necessarily fit still closer. The angle of the cone is 13 deg., and the contents of the cylinder 478 cubic inches. The greatest number of revolutions which can be effected by this sized pump is about 50 per minute; thus the quantity of water raised in that time would be equal in bulk to 24 cubic feet; and the altitude that would be attained would be 69 to 70 feet in height. The pump would certainly have been exhibited at the Exhibition to greater advantage had the cylinder been increased in size even to a very small degree, as, by an increase of 4 inches



DISC PUMP.—BY BRYAN DONKIN AND CO.

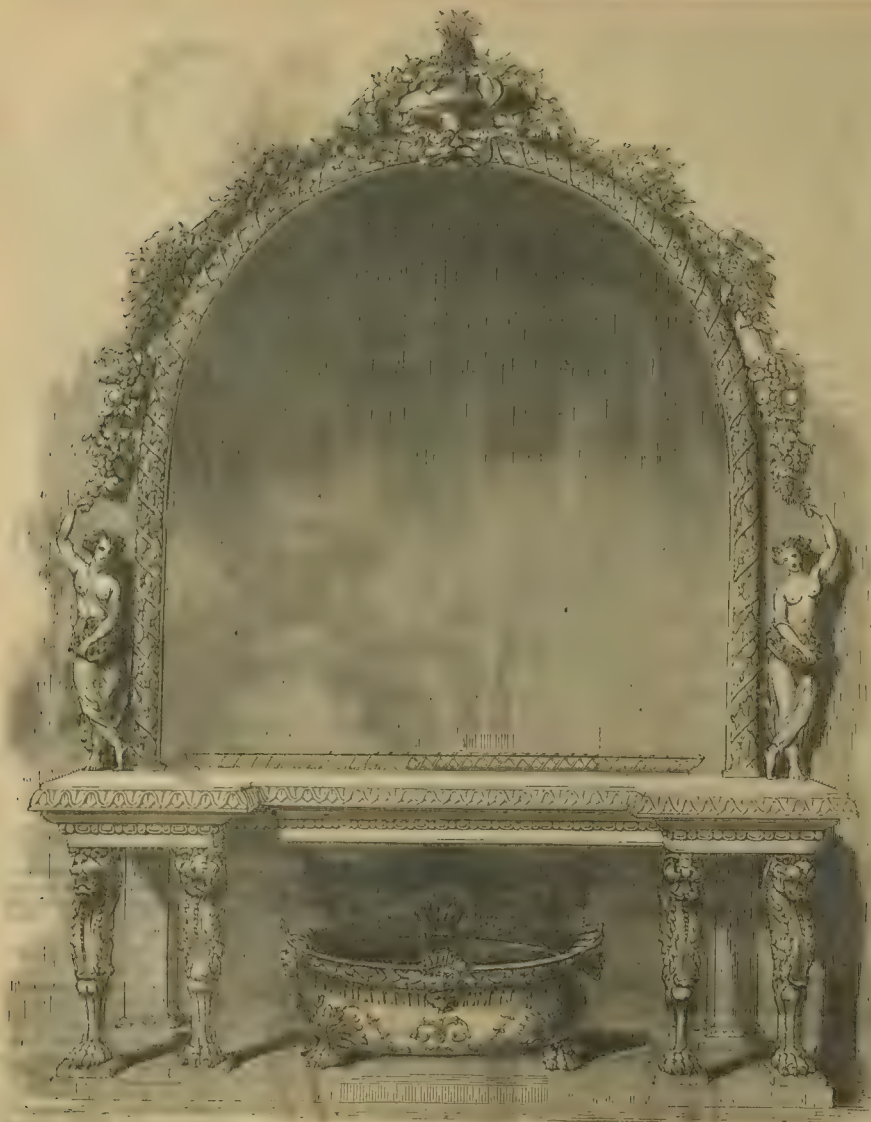
diameter, double the quantity of water would be raised, the contents increasing the cube of the diameter. Another disadvantage must be mentioned, which is this: on account of being produced from using any kind of steam in the way of fire, the exhaustors had some difficulty in rendering the whole sufficiently steady while in action, and are necessarily limited in point of speed, as the tank at top into which the water is pumped, merely rests on three vertical pipes, which also answer for carrying off the water to the tank below. To all appearance, there are four delivery-pipes; but this is not the case, as we have already mentioned, the three outer ones being for the waste water, while the centre one alone is for the purpose of delivery. A water-meter is attached to this delivery-pipe, having a diameter of five inches, the current contents being equal to a pint, and the size of the pipe fixed thereto being of one inch diameter. The advantage of this meter is, that it may be worked under any head of water, without any alteration being made in it; and the water will exert the same pressure at the outlet as at the inlet, deducting the small amount required to turn the index. Another advantage is, that, whether a cock or valve be opened slowly, or only partially opened, the amount passed through it will be indicated in an equally accurate manner.



THINE-BOTTOMED BOAT.—BY DEANS.

This model is exhibited amongst the life-boats, at the extreme Western Gallery. The triangular form of the timbers at the bottom of

the boat is considered to give increased strength, and improve the disposal of it.



SIDEBOARD.—BY MESSRS. SNELL.

SIDEBOARD, &c. BY SNELL AND CO.

The sideboard is of handsome proportions, carved in mahogany, of a rich colour, the slab of Galway marble. The glass, which is of wide dimensions, is rather unusual in shape; and the frame, of grapes, &c., is almost too light for the proportions, whilst the two figures painfully balancing themselves upon each edge might be dispensed with with advantage to the general effect. The oval cistern beneath is handsomely designed and executed. The sculpturing is from designs by Baron Marchetti. But this work, if open to any animadversions on account of its variation from the usual routine, deserves praise for the very great elaboration bestowed upon its execution, which fully maintains the high reputation of the factory; the two figures, which are the first production of a carver, are finished in a manner equal to some of the most celebrated examples; and the foliage, with the fruit, and the magnificent cellaret, will extort from the spectator their due meed of approbation.

FENDER. BY JEAKES.

The novelty and good taste of this piece of furniture has been already mentioned at page 24, where will be found an illustration of the grate to which it belongs.

ORNAMENTAL HAIR-WORK. BY A. FORRER.

Mr. Forrer has brought the art of working hair to a perfection which it was little thought to be susceptible of some years ago, and applying it in combination with gold, produces a variety of objects very beautiful in themselves, and extremely interesting to the wearer, as souvenirs, &c. The collection exhibited in the glass case 99, Class 23, comprises a variety of bracelets, brooches, rings, chains, &c. There is also an ornamental frame, containing miniatures of the Queen, Prince Albert, and the Royal Family, mounted in hair and gold.



OR MOULU PANEL TO HALL-STOVE. BY BAILLY AND SONS.

OR MOULU PANEL TO HALL-STOVE. BY BAILLY.

The or moulu panel to the hall-stove exhibited by Bailly and Sons is extremely rich and elaborate in pattern, and executed with wonderful brilliancy of effect.

BLACK MARBLE VASE, &c. BY SELIM BRIGHT.

The various works in Derbyshire marble exhibited by Selim Bright, of



BLACK MARBLE VASE AND TRIPOD.—BY MR. SELIM BRIGHT.

Duxton, are worthy of attention for the admirable colour and surface of the material, and the masterly workmanship bestowed upon them. In a former Number we gave an Engraving of the table-top, inlaid with coloured marbles, representing flowers, butterflies, &c. The subjects of our present Engraving are a black vase, "exhibited for size, colour, polish, and finish," the material from the Duke of Devonshire's quarries; and a large tripod vase and stand—a very handsome specimen.

PARASOLS. BY SANGSTER.

Mr. Sangster has, in the course of a long experience in business, introduced several new features and improvements into the manufacture of parasols. Amongst others is a contrivance (patented) for closing the parasol with a slight pressure of the thumb, without calling the other hand to aid. We observe, also, the application of feathers as an ornament worthy of commendation. The application of alpaca, both to umbrellas and parasols, has been very successful; it is a material said to be more durable than silk. The carving of the handles, and general finish of all the articles here exhibited, display great taste and admirable workmanship.

SIDEBOARD, CELLARET, AND CHAIRS. BY W. J. R., AND E. HUNTER.

These handsome pieces of furniture have been designed, the maker states, "in the symbolic and expressive style of such ornamentation peculiar to the Roman taste." The sideboard is of fine English walnut-tree, carved from the solid wood: its extreme length is 11 feet 9 inches, and width 4 feet. It is supported on two cornucopias, terminating with dolphins' heads in front, and legs of an elaborate character behind. The cornucopias are richly carved with various fruits and flowers, which are surmounted by two bacchanalian heads, representing youth at one end, his head encircled with reeds, emblematical of music, and old age at the corresponding end, with a vine wreath round his brow. In the centre of the back is Bacchus, indicative of full maturity or



FENDER.—BY J. EAKES.



SIDEBOARD AND CHAIRS. BY MESSRS. HUNTER.



VASE, IN MARBLE.—BY VAN LINDEN.

the top, forming handles to it, from each of the trusses the oak and the ivy alternately spring. On the front is a fox emerging from brambles, making an effort to seize some grapes which are hanging from the top—illustrative of the old fable. The lid is encircled with the vine, which springs from the centre, forming a complete wreath, meeting at all the angles. The two chairs were made, though different in pattern, for the object of showing what would harmonise with the side-board and cellaret: one parades of the sylvan character, having goats' heads and feet, forming the front of the seat, while the other is richly ornamented with designs of a strictly classical character.

VASE IN MARBLE. BY VAN LINDEN.

P. Van Linden, of Antwerp, exhibits a very pretty cup, or vase, in marble, with four sculptured reliefs, from subjects in Spenser's "Faery Queen," viz. Cupid trying his bow; Conqueror of strength; Fidelity the end of his occupation; the whole surmounted with Cupid captive to Venus. It is very neatly chiselled, and wonderfully successful considering the material, the dimensions being such as would be more properly adapted to executions in one of the precious metals.

VASE AND TWO GROUPS, IN SILVER. BY FROMENT-MEURICE.

The display of ornamental and sculptured silver by M Froment-Meurice is, taken altogether, the handsomest on the foreign side of the Exhibition, some of the works displaying an amount of artistic feeling and executive power worthy of the days of Cellini. The very handsome vase represented in our Engraving is one presented by the city of Paris to M. Emmeny, an engineer of eminence, to whom the Parisians are largely indebted for their present water supply. The sculpture is by Klagmann, and is partly done *en repoussé*, or by punching, and partly cast; the whole richly chased and engraved. The little groups on either side are two out of twelve representing the months, or seasons—very elegant little works, about ten inches high, and all done *en repoussé*.

SQUARE PIANOFORTE. BY COLLARD AND COLLARD.

This is one of the handsomest pianofortes in the whole Exhibition, though one of the least pretending in outward show—made of a fine specimen of walnut-tree wood. The legs and edges are handsomely carved, but there is no attempt at plastering on ornaments in foreign materials: but honour be given where honour is due; and assuredly the house of Collard and Collard is entitled to unqualified praise for the substantial elegance exhibited in the production before us, one which will be an ornament to a drawingroom after the Crystal Palace has been removed, and its gaudy contents dispersed over the four quarters of the globe.



VASE AND TWO GROUPS IN SILVER.—BY FROMENT-MEURICE.

manhood, surmounted with the palm tied by a ribbon, bearing the inscription "Possunt quia posse videntur." Over the head is the skin of a fawn, representing good cheer; on each side of the centre, the vine, the hop, and the oak flow in rich clusters, with the hound on the left, and the wild boar on the right emerging from the foliage, emblematical of the chase—the bear with a branch of oak in his mouth: this, with a brilliant mirror, completes the back. On the front is a tablet, encircled with a wreath of oak, having the year 1851 inscribed on it; from under which the vine entwines over the massive moulding right and left, connecting itself through holes with the cornucopias—thus forming a complete and uninterrupted line of ornament throughout the whole sideboard. A slab of beautiful black marble, from Galway, Ireland, having a handsome moulding, forms the table part. The cellaret underneath is of a similar style to the side-board, and is embellished with sylvan emblems. The four sides are bold massive shields, supported at each corner by four trusses, terminating with dolphins' heads, and over the trusses are goats' heads, the horns resting on



SQUARE PIANOFORTE.—BY COLLARD AND COLLARD.

ORNAMENTAL PANELS. BY C. MONON.

These panels are painted in imitation of marbles, or wood inlaying, richly varnished, and are admirably executed. They are to be seen in the Furniture Room.

GROUP OF CHINA FROM BAVARIA.

The Royal porcelain manufactory at Nymphenburg, near Munich, is of comparatively recent foundation, and has had a great deal of care and talent bestowed upon the development of its resources. The forms are not always very elegant being wanting in lightness and delicacy of outline; and there is a tendency evidenced in them to crowd in all sorts of conceits of ornamentation, as statuettes, &c., which are out of place in works of this fabric. The colours, however, are generally good, and the articles, of utility exhibit a substantial character which will recommend them.

LAMP, BY LEROLLE, FRERES.

This is a lamp on an ordinary Gothic model, and very well cast in bronze, and gilt.

(See page 421.)



PAINTED PANEL.—BY C. MONON.



GROUP OF CHINA, FROM BAVARIA.



PAINTED PANEL.—BY C. MONON.

a great local reputation for its productions in this way; and "Corran pearls" have a certain local value. The only specimens, however, of native pearls which we notice in the Exhibition, beyond a half dozen little discoloured globules, about the size of pins' heads, from the Channel Islands, are the specimens of Irish pearls, many of them, we believe, found in the Shannon, and which are set in black bog oak, which, by the force of contrast, sets off their lustre to the best possible advantage. These fresh-water productions are, we think, rather larger and more lustrous than the American river pearls; but there is little to choose in the way of beauty between them. Mother of pearl, the shining lining of the oyster shell, and which is certainly, changing its colours as it does under the different angles of the falling rays, a far more beautiful substance than the dim uniform grey pearl itself—mother of pearl is principally exhibited by the *papier mache* manufacturers, who use it copiously in their glittering wares, to which, indeed, it furnishes some of their prettiest attributes. An inland table or chess-board of mother of pearl, gleaming and glancing like the smoky and emerald as the eye catches it in different lights, forms one of the gayest and most graceful ornaments of the drawing-room.

POTTERY FOUNTAINS, &c.—BY RIDGEWAY AND CO.

We engrave specimens of these very serviceable fountains, basins, &c., in pottery, manufactured by Ridgeway and Co., of Newcastle-under-Lyme, which deserve to be extensively known and patronised.



POTTERY FOUNTAIN, &c. BY RIDGEWAY AND CO.

A LADY'S GLANCE AT THE GREAT EXHIBITION.

No. I.

HAVING, in former glances at the Great Exhibition, directed my attention to the flowers, laces, silks, and jewellery, I propose commencing my present paper with some observations on another branch of attire, which appears likely to become of increasing interest to ladies in general, and to those of our own country in particular. Of *shawls*, the simplest and earliest form of manufactured clothing, the display in the Crystal Palace is both rich and varied; almost every nation has performed its part towards rendering the collection perfect, by contributing specimens remarkable either for beauty or ingenuity of construction. Thus, shawls of every conceivable texture and every imaginable appellation are here assembled together. India sends its rich variety, to which I shall hereafter revert. Tunisian Jerby shawls, white and coloured, with the coarse mantle worn by the Bedouins, and a peculiar sort made expressly for the Jews. From Russia we have specimens in white goat's hair exhibited by the wife of a Cossack. From Switzerland, others of the most exquisitely embroidered muslin. Norway and Sweden send examples in cotton made in West Gothland, by the peasantry of that province. Even a negro tribe from the western extremity of Africa contribute cotton shawls, of which the material is grown and worked up by themselves. Lastly, Queen Pomare, from the Society Islands, adds an interesting specimen of native industry made from the bark of the bread-fruit tree, and adorned with a fringe procured from the *Hibiscus*. It is most interesting to observe these simple efforts of untrained ingenuity thus brought into close proximity with the elaborate productions of France and England, and the still more highly prized Cashmere, wrought from the wool of the Thibet goat, the inhabitant of the "happy valley of perpetual spring." It would be a study of some little interest, could we trace all the minute advances in the art of shawl weaving and dyeing, comparing the first coarse fabrics with their meaningless lines and rambling curves intended for decorations with the present perfection of colour and elegance of pattern, which have been the result of patient research and of experiments almost infinite in number. It is not, however, to the offerings of a dawning civilization that I must now direct the attention of my readers, but rather to those masterpieces of Eastern magnificence which are presented to our view in the Indian courts of the Great Exhibition. On approaching the glass cases in which these treasures are enshrined, our attention is attracted by various descriptions of a description of brocade, principally sent from Benares, but also from Ahmedabad and Trichinopoly. Although apparently intended for robes rather than for shawl drapery, this material has many of the characteristics of the rich scarves by which it is immediately surrounded; the favourite pine pattern of different sizes is the decoration usually selected in both. In several examples of Kinobas the small gold or silver pine is woven on some dark colour, but in one instance the background is entirely of wrought gold, and from the absence of any metallic substance, made pliable by the most consummate art. It fully realises the descriptions in the "Arabian Nights" of the adornment of the young princes whom the storyteller desires especially to honour. We next observe a scarf, the groundwork of which is also gold, but the pattern, executed in silver, is of a somewhat singular description. It represents scenes of Indian life, ladies in palanquins, elephants, horsemen, &c., and, from the absence of any metallic substance, made pliable by the most consummate art. The richest materials could only copy in rough outline objects with which he was most familiar. The homeliness of this design forms quite a contrast to the delicate silver muslin with which it is closely associated, in which the minuteness of detail defies all attempt at description. A shawl of surpassing beauty is exhibited, of which the background is entirely of gold; it has a small, but very deep, and of a deep distance assumes the appearance of large pearls; whilst various-coloured beetles' wings, which are plentifully introduced, give the effect of precious stones. Judging from its beauty, the price of this shawl must be something enormous; and so skilfully are its various decorations blended together, that, although each individual ornament is brilliant in itself, no idea of gaudiness suggests itself to the beholder. The sole defect which our modern taste might discover in this specimen is, that its size is scarcely large enough to admit of the graceful folds which render a shawl, as now worn, so elegant a form of attire. Two very large scarves of crimson and mulberry-coloured silk, down the centres of which run stripes of gold, about an inch and a half wide, are, with their deep gold borders, two of the most effective, and, for actual use, most tasteful articles in this department. A blue shawl, from Lahore, is worthy of remark from the extreme fineness of its texture; the ground is almost covered by a graceful pattern of intermingled pines. A red scarf, simply embroidered with gold and pearls, is as beautiful as the most costly materials and the most finished workmanship could render it. The freedom from any mixture of styles in the adornment of Indian fabrics is a peculiarity worthy of adoption in a country like our own, where the variety of designs and the confusion of styles, and the great temptations to the union of the gold and silver, and the equally detracting of beauty, are so often allied to the simplest elements of acknowledged art. I must not entirely omit from my description a scarf, which, from the conspicuous situation allotted to it, is evidently highly estimated by its exhibitor, although offering few attractions to our European eyes. The centre is composed of salmon-coloured muslin of somewhat faded appearance, and is surrounded by a deep silver border, but it is seen on the sash being concealed by a fringe of the same material, and for instance, we are struck by the incongruity between the rich and massive adornments, and the simplicity, I may almost say meanness, of the fabric which they are designed to ornament. The same may be said of the worked net scarves and shawls from Dacca, which abound in this collection. I should decidedly give the preference to others of a different description from the same place, which consist of a deep silver border, and groundworks of blue, crimson, or gold. Of the gold and silver handkerchiefs, so often alluded to in Eastern tales, many instances present themselves; but they are of so fine-like an appearance, that, but for the consequence imparted to them by their association with so much that is beautiful, we should accord them but little notice.

Having concluded my description of what may be termed the Indian shawls of state, I now turn to those of a more homely, but not less valuable description. The real Cashmere shawl, with several specimens of which this department is enriched, although presenting little,

perhaps, to distinguish it to the eye of the uninitiated, is valued and admired above every other description by those who are conversant with the subject in detail. The number of these shawls displayed in the Crystal Palace has recently gradually diminished the danger of injury from sun and dust, probably rendering their withdrawal necessary enough, however, still remain to gratify the curiosity and reward our patience even for a visit of some duration. Two examples, of very fine texture, are worthy of remark, as appearing to have afforded the models for several of the most successful imitations of our own manufacturers. A blue Cashmere, in the Indian department, is almost too beautiful for any description to do it justice; another, worked in green, crimson, blue, and scarlet, and embroidered in gold and silver, is very handsome. Several examples of these shawls may be described as consisting principally of border, the diameter of the centres scarcely exceeding ten or twelve inches; the pine and the palm, variously arranged, with a diversity of colours skilfully blended, usually form the decoration. One remarkable exception to this general rule may be seen in the French division of the Exhibition, in the form of a splendid Indian shawl, which is there displayed as a curiosity. It is a large scarf shawl, on which the pattern runs upwards from each end and almost to the centre in the form of a pyramid, the outline of which is decorated with flags on a white ground. On close inspection, a Chinese temple reveals itself, with every variety of adornment which such an edifice would be likely to present. Doors, bay windows, jalousies, cages of birds depending from the balcony, others at liberty to enjoy themselves in the foliage around—nothing has been so minutely and so skilfully executed, that the shawl is a perfect piece of workmanship, and merits careful examination, as at a mere casual glance its beauties might be overlooked.

The genuine Cashmere was first introduced into England in the year 1666. Of the nature of its reception at that period we are not informed, but it would, doubtless, be valued as a curiosity rather than estimated according to its intrinsic merits. From that period, individual specimens, especially the property of Anglo-Indians, to whom they had been presented by some native prince, were occasionally seen; but it was not until the middle of the last century that they became objects of general merchandise in this country, nor until some time afterwards were they familiar even to those interested in such matters, their price confining them, then as now exclusively to the possession of the very rich. Since the beginning of the present century many circumstances have combined to diffuse throughout Europe a taste for these elegant fabrics. It is well known that the Emperor Napoleon, in his march to scenes of conquest, was too wise to omit any opportunity of adding glory to his country or grace to his arms; hence the *savant* and men of letters followed in his train, to glean from foreign lands all that might enlighten or embellish his own. The artist eye of Denon and his associates, who accompanied the Egyptian expedition, was quick to discern and to gather everything that was beautiful, not only from that country of ancient monuments, but from the wandering tribes collected there from the Eastern empire—nothing was too great or too minute for their observation. The filmy muslin, the Delhi scarf, the Cashmere handkerchief and shawl, were collected and imported to France. Josephine, the queen of taste, adopted them all more or less; but the Cashmere, especially, was too effective, when associated with the Greek style of dress, which she had herself introduced, not to become a favourite with her, and consequently, with the higher classes of her countrymen, from whom it extended to our own. Many amusing anecdotes are related respecting this taste of the Empress, and the risks encountered by her employees, in endeavouring to secure a succession of these costly favourites for her wardrobe at a time when France was at war with the whole world. An eye-witness relates, that on one occasion two exquisite shawls had been secured for her, differing in material and design, and sent from all her former favourites, the finest undyed white wool. In the elation of the moment, consequent on so pleasant a piece of good fortune, Josephine communicated the fact to Napoleon, who, on this occasion, neither reproved her extravagance, nor proceeded to calculate how far their price would have gone towards clothing a regiment of soldiers; in fact, he appeared almost not to quit as well satisfied as herself. On the evening of the same day, the court at the Tuileries was assembled to see the opera, when, on descent to the stairs, two members of the party, whom Josephine had little cause to love, were simultaneously seized with a shivering fit. Josephine, in the simplicity of her heart, offered to send for shawls. An affirmative nod from Napoleon to an attendant was immediately answered by the introduction of the highly-prized acquisitions of the morning, which were immediately seized by the Emperor, and placed on the shoulders of the two ladies, apparently much to their satisfaction, but equally to the dismay of the Empress, to whom the anecdote of her husband revealed his share in this domestic plot at her expense. She could not console herself with the hope of resuming her lost favourites when they had served the occasion, since her high rank precluded the possibility of her wearing articles which had been exhibited by others in the face of all Paris. As, however, but few really new shawls were then attainable, she had, doubtless, had the reversion of many which had been worn by far more questionable characters in the country from which they came.

The value of a Cashmere shawl depends no less on the quality of the wool from which it is made, than on the amount of labour and skill employed in its manufacture. Each fleece produces about eight ounces of the finest quality; each ounce of fine wool requires the labour of a day to separate it from that of a less valuable description, which, in its turn, is again separated, and woven into shawls of various quality. This delicate wool, once the sole produce of a remote country, has been cultivated with some success in many parts of Europe, and even by ourselves. About twenty years since, a gentleman who had travelled for many years in the East, and had imbibed its tastes, naturalised a small flock of Thibet goats in Surrey, and exhibited, with natural pride, two shawls made from their wool, but at a cost too considerable for private enterprise to repeat.

In connection with the subject of genuine Cashmere shawls, a slight sketch related by a traveller, of some amusing circumstances which attended their sale about twenty years since, may not be considered irrelevant. At a miserable village called Makarief, on the confines of Europe and Asia, was held annually a fair, which was numerously attended by merchants of all nations, and at which property of the most valuable description was exhibited for sale. Amongst the articles of merchandise most highly prized were Cashmere shawls, which were disposed of in large bales or parcels, the purchaser seldom examining them in detail, but acquainting himself with their merits and qualities through the medium of a descriptive catalogue, procured with some difficulty from Cashmere. The conclusion of a bargain for shawls invariably took place in the presence of witnesses, the transaction being chiefly carried on by brokers, who moved continually from buyer to seller, labouring then in low waters of the progress of affairs. When the price first asked so far approached the sum offered as to admit some hope

of an engagement, the goods were introduced, and the principals commenced their part of the negotiation. This consisted in enthusiastic praise of his merchandise by the owner, and contemptuous criticisms on it by the would be purchaser. The latter then made a direct offer, upon which the seller rose as if to leave the room; this purpose, if entertained, was frustrated by the brokers, who brought him back by main force—they contented and struggled, and it was a scene of confusion difficult to imagine. When this had proceeded for some time, and the brokers consented that they had sufficiently persuaded the poor Hindoo seller, who acted throughout a most passive part, they seized his hand, and forcibly endeavoured to place it in that of the buyer, who held out his own, and repeated his offer with a loud voice. The Hindoo always resisted, wrapping up his hand in the wide sleeve of his robe, and repeating his original price in a lachrymose tone. When this comely had continued for some time, the brokers, after many additional struggles, compelled the seller to ratify the treaty by placing his hand in that of the purchaser. When this ceremony was performed, great tranquility prevailed, although the Hindoo appeared inclined to weep, and regretted bitterly his own precipitation. All that had passed, ridiculous though it may seem, was indispensable, as, unless the owner appeared to have been duped and deceived, and, if he had not been sufficiently pushed, pulled, and otherwise ill used, he would not have proceeded to the next step. The scene was more than usually difficult to bring him to terms. I should add, that when the time and mode of payment was arranged, small bowls of rice were brought in, and the ceremony concluded with a prayer, in which all present united, notwithstanding their diversity of creed.

The value and importance attached to Oriental shawls offer, I trust, sufficient justification for the space here devoted to them; but our attention is now fully due to those of European manufacture, the value of which entitles them, likewise, to a description of some length. It may readily be supposed, that in a country like France, where government lends its fostering aid to every branch of manufacture demanded by the national taste, the progress of shawl weaving has been both marked and satisfactory. Hence the display of this description of clothing will be found to occupy a considerable space in the French department of the Great Exhibition. Although each example is more ample in its proportions, I must confine my notice to two of superlative beauty: No. 1532 (the production of Duché and Co., Rue des Petits Pères, Paris), the other (1611) is the property of the Duchesse d'Orléans, and was manufactured by Hobbart and Son, Rue du Mail, Paris. It would not be possible to do full justice to the intricate pattern displayed in the first-mentioned shawl by mere description, but I will endeavour to give some idea of its beauty. It is about five yards long, and of proportionate breadth; the pattern consists of an irregular border of pines and feathery palm trees, growing up, as it were, from the ends; the rich fruit is half hidden by the foliage, and half revealed on a small background of shaded silk, gold, and silver; the centre is of a new and irregular form, the result of the peculiarity of design. This shawl is said to contain 240 shades of colour, and I see no reason to doubt the fact; it is certainly a *chef d'œuvre*, and richly merited the medal awarded to it at the Paris Exposition. The shawl now turned to the second shawl alluded to as belonging to the Duchesse d'Orléans. It is wrought of pure Cashmere wool, the colours of which are deep and rich, but not remarkably numerous; the pattern is chaste and quiet, composed principally of straight lines, and presenting something of an Egyptian character. These two shawls are perfect specimens of their respective kinds; one magnificent enough to enliven the most simple attire; the other, though exquisitely elegant, sufficiently quiet and unobtrusive to be worn with shawl and brilliant jewels. The shawl of the Rue des Petits Pères, Montmartre, also exhibits some scarves and shawls of great interest: one of the usual pine pattern, but considerably elongated and intermingled, is very effective. Messrs. Lion and Co. display (1397) two shawls of a new description, called broadened Cashmere; although not favourably placed for inspection, the patterns, no less than the gold and silver wrought in, present all the characteristics of rich brocade. These two shawls are specimens of different textures, &c., are extremely beautiful, and worthy of all honour; but my space only permits me to mention them in terms of general admiration.

Although our own countrymen have never had the advantage possessed by their French neighbours in the patronage of Government, or been encouraged in any remarkable degree by the countenance of the higher classes of the country, in the manufacture of shawls, we cannot do otherwise than most gratefully congratulate ourselves, that they have been enabled to make in this department of the Exhibition. Pestered as their enterprise has necessarily been, by the duty still existing on cardigan and other requisite materials (from which their foreign rivals are wholly exempt), it is a matter of surprise that they should have succeeded in producing specimens of so high a class, both in fabric and design. The well-known prediction of the Queen for the form of great merit, and the introduction of shawls, which, with their Continental neighbours always associate an elegant shawl, appear likely to give a great and deserved impetus to this branch of our native art. In the production of woollen or Scotch shawls, where the machinery required is less expensive, and for which the demand is almost universal, we have no successful rivals, notwithstanding the many beautiful specimens contributed from Saxony and elsewhere. In the South-West Tinted Gallery we saw a collection of shawls, the chief of which are chiefly from the Continent. Leaving the manufacturers of Paisley and Norwich. Amongst the number of the former, Mr. R. Kerr has greatly distinguished himself by the exquisite texture and general elegance of his productions (No. 300). They are described as India long and square shawls; and, could we divest ourselves of the unquestioning veneration engendered by the fame and value of their Oriental rivals, it is probable that we might regard these shawls as inferior to the best of the Scotch shawls. Leaving the point to the decision of my readers, I may observe merely that one specimen in this case is, in my opinion, unsurpassed by any other in this department; it is almost covered with a fine pattern of more than ordinary elegance, which is relieved by a background of scarlet; this brief description, however, can give but an imperfect idea of its excellent effect. Messrs. Morgan and Co., also of Paisley (399), display a varied assortment of great merit. These most attractive shawls are of the long shawl style of Cashmere yarn, of silk and wool, termed the Moiré style; of these two may be particularly distinguished—a blue one purchased by her Majesty, and another of white, the design for which rather resembles an antique urn. Amidst the numerous contributions from Scotland, those which I have mentioned are not, of course, the only ones remarkable for their perfection; but, as there is much similarity of pattern between them, and the introduction of shawls is a most perfect imitation of Indian fabric, every minute detail being copied, even to the dullness of the gold. I must not omit to associate the names of Claburn and Son with the other successful exhibitors of Norwich manufactures, since their case (284) is very attractively ornamented with Cashmere, Albanian, and spun silk shawls of much beauty. The almost universal patronage bestowed, since their recent introduction, on the barge shawls, has induced the manufacturers to devote much attention to those more useful articles of shawl clothing. Of this fact we have evidence in the numerous examples here displayed, amongst those made by Mr. Swalsland, of Crayford, undoubtedly bear away the palm. The peculiar merit of these shawls consists in the brilliancy and depth of the colours employed in the ornamental pattern, which is perfectly clear and distinct, although printed on the thinnest and most delicate texture. In this case (289) are three specimens of shawls, one of a deep brown with satin or velvet-like border, the second of bright scarlet, and the third of blue, the designs in each being different. Messrs. Holmes and Co., of Regent-street, exhibit (280) a novelty in the circular shawls, designed by themselves: they are presented to view in various colours, all adorned with the ordinary shawl bordering. At a short distance from these we have the opportunity of observing their effect when made up, which much resembles the Arab or grey cloaks. They were made in a very York-shire, and are especially interesting as being made of wool grown in this country: a full description of the process was given in a recent Number of the ILLUSTRATED NEWS.

The space occupied by the examination of articles of manufacture so varied and beautiful as the shawls in the Great Exhibition, compels me to defer noting the miscellaneous objects of interest to ladies until the next and concluding paper of the present series.

LADY'S EMBROIDERED DRESS. BY SMITH AND WHYTE,
OF GLASGOW.

Messrs. Smith and Whyte, of Glasgow, are large producers of embroidered muslins, and two specimens which they exhibit—an em-



PARASOLS.—W. AND J. SANGSTER.

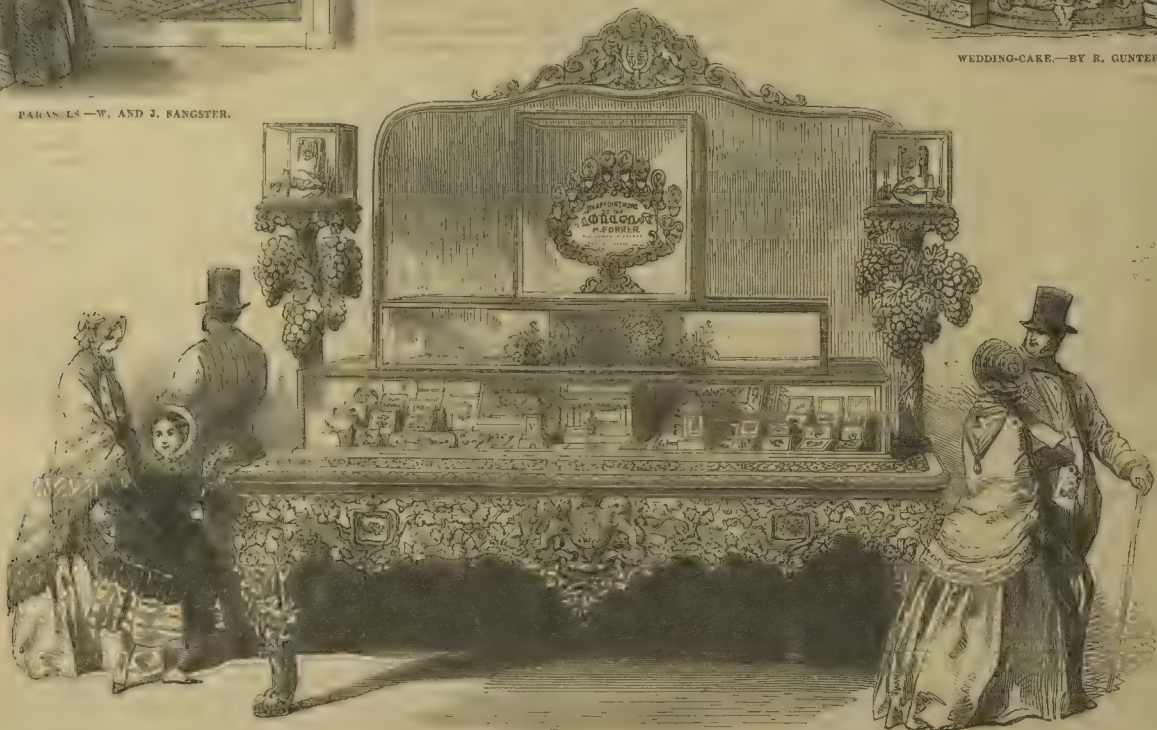


LADY'S DRESS.—BY WHYTE.

broided robe de chambre, and a lady's dress—are extremely handsome specimens of that manufacture. Our wives and daughters certainly need not go to France for embroidery, when such as that forwarded from Ireland and Scotland is within their reach.



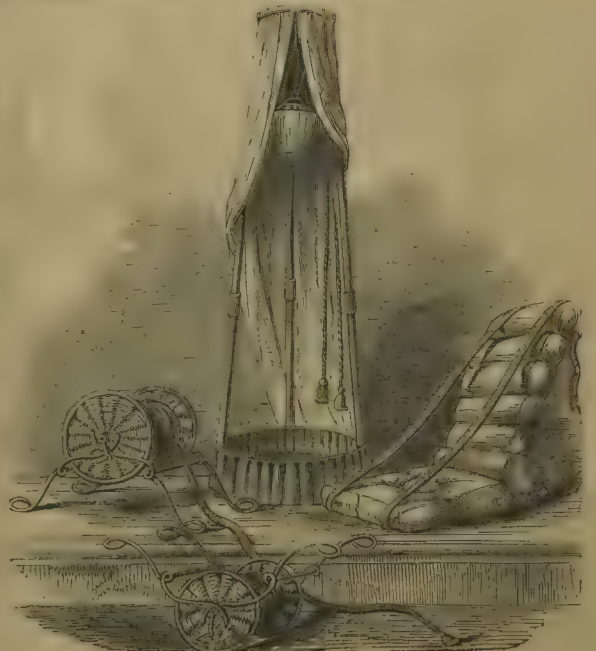
WEDDING-CAKE.—BY R. GUNTER.



SPECIMENS OF HAIR-WORK.—BY MR. FORRER, REGENT-STREET.



GROUP OF SILVER.—BY REID, NEWCASTLE.



INDIA-RUBBER BATH.—BY C. HANCOCK.

THE ILLUSTRATED LONDON NEWS

SECOND SUPPLEMENT.

VOL. XIX.]

FOR THE WEEK ENDING SATURDAY, OCTOBER 4, 1851.

[GRATIS.]

THE GREAT EXHIBITION.

THIS week we present our readers with another Extra Supplement half-sheet, Gratis, comprising representations of a vast number of objects of interest, in various departments of useful and ornamental art. We shall jot down a few notes in regard to the more important of them.

This magnificent centre ornament and *plateau*, by Messrs. Hunt and Roskell, which stands in the West Nave, near the Canadian department, has been executed with a view to exhibit the capabilities of silver in its application to sculpture and decorative art. It is adapted as a stand for flowers by day, and as a candelabrum by night; and with these objects the various groups are selected to agree in subject. On each quarter of the *plateau* are groups representing the seasons: Flora, attended by her nymphs, playing with flowers, and a lamb, personifying Spring, Zephyrs, bearing on their shoulders a female figure, crowned with wheat, and carrying the sickle, representing Summer. Autumn is typified by the figures of Silenus, Bacchus, and Pomona. Winter by aged Saturnus, who, seated on a leafless tree, spreads his mantle over shivering nature. On his left is a figure representing storm and tempest, accompanied by wolves. Beneath the groups are the signs of the Zodiac. On the feet of the centre ornament are figures representing the quarters of the world, each being accompanied by appropriate animals. The alto-relievo around the column represents Day and Night, attended by the Hours; and around the stem which supports the vase are four figures, representing the elements. The whole is richly decorated with ornament of the Cinque Cento period.

Mr. B. Hill, of Olney, produces several specimens of Pillow-Lace (engraved on page 435), a manufacture for which the county of Buckinghamshire has long been famous. The execution of the several patterns is exceedingly good, and shows that capabilities for the production of fine lace exist at home as well as abroad. Ladies who cheapen a collar or a piece of edging little know the amount of labour required in lace-making, and still less the wretched poverty of lace-makers. In the agricultural districts of Bedford, Buckingham, and Northamptonshire, there are upwards of 30,000 people (women and children) employed in making lace. The average weekly earnings of women is not more than 2s., while that of children is about 8d. In the production of the specimen engraved, comprising an oak-branch with pendent acorns, encircled with laurel-leaves, there are upwards of 700 "bobbins" employed, and the number of stitches in a yard is considerably more than a million. It would take a lace-maker, working twelve hours per day, five weeks to make a single yard.

Some notion of the process of lace-making may be gathered from an inspection of the lace pillow exhibited by Messrs. Groucock and Co., placed on one of the bridges in Class 19, and which is an object well worthy of observation, on account of its singular appearance and the exceeding fineness of the lace in process of making upon it.

Messrs. Heyman and Alexander also show a good specimen of Nottingham Lace (engraved on page 435), produced by machinery.

In the same page are some specimens of Brussels Lace of great magnificence, amongst which will be remarked a scarf, by Paguy, manufactured for the Duchess of Somerset, as shown by the ducal arms in the corners.

The Convolvulus Silk Pattern, by Hill and Co.,

of Spitalfields (engraved on page 435), is of extremely light and graceful design, well adapted for the height of summer.

M. Defaux exhibits three pianofortes in various styles. That which we engrave on page 440 is extremely bold in design, and gaudy as to decoration—black and gold. The effect, however, is that of heaviness, and is by no means to our taste.

The house of Woolams and Co. has not allowed itself to be behind others in the great improvement which has lately taken place in the manufacture of decoration. In all the works which they exhibit (except their "Tudor" pattern) may be seen the satisfactory effects produced by colours rendered clear and distinct by proper manipulation, good drawing, and harmonious arrangement of tints, suited to the purpose of the various apartments for which they are separately intended.

The Ladies' Dress, of French merino, by Smith and White, of Glasgow (engraved on page 435), is embroidered on a three-graduated flower-pattern, with the rose, thistle, and shamrock. This dress exhibits two new features in embroidery, the first being the introduction of the scalloping round the bottom of the flounces, which is put in with the pattern, and formed by the pattern instead of a formal festoon scallop, separate altogether from the pattern, as used formerly to be worked; the other the introduction of shading in these dresses, produced by the use of silk dyed in four shades. The effect is very pleasing.

The specimen of Silk Damask, by Messrs. Houldsworth (engraved at the foot of page 438), is a very brilliant one; the flower pattern

coming out very boldly above the scroll-work, which is of graceful form. That on the opposite page, from the same house, is rich in appearance, though we do not approve of the imitation of *glacé* in a silk pattern.

Amongst the articles of a decorative character, we were particularly struck with the Muslins for Dresses and Window-curtains by Messrs. Mair, Son, and Co., of Glasgow, and London (engraved on page 438). These muslins are figured in the loom, and have a beautiful effect. The specimen which we have selected for engraving is a floral subject, very graceful and pretty design and execution.

The Mousselin de Laine of Liddiards (engraved on page 438) is a magnificent specimen of printing on textile fabrics. The colours are wonderfully bright and effective. All of Liddiards' productions are admirable in colours, and effective in design.

The Silk and Worsted Damasks, by McCrea and Co., of Halifax (engraved on page 438), exhibit great boldness in the patterns, and are effectively executed.

Dewar, Son, and Co.'s Table-Cover (see page 438) is of extremely rich appearance—perhaps a little too close in the arrangement of the flowers at the corners.

The very elegant Pianoforte engraved on page 440 is from the manufactory of Mr. A. Dimoline, Bristol. The foundation is made from the best white Archangel deal, the sound-board of the finest Swiss pine, the strings from the most perfect wire made; it is also strengthened by metallic plates and bolts. The action presents a well-wrought piece

of mechanism, quite a picture in itself, registered by Act 6 and 7 Vic., c. 65.; its intrinsic merit being in its lightness and rapidity of touch. The compass is seven octaves. The exterior, or case, is of *papier maché* and mother-o'-pearl, and has been manufactured by Messrs. Jennens and Bettridge. The design is Italian: the outline is elegantly carved, notwithstanding the somewhat untractable character of the material; the lid of the key-board, the upright ends, and the top exhibiting very graceful sweeping lines. The style is at once bold and elegant: the ornaments are in excellent keeping. The artists have selected a plain black for the body; and upon this is laid the rainbow-hued mother-o'-pearl, the varying colours of which give warmth to the design, while they preserve its purity and repose. The boards underneath and above the key-board are richly perforated. The upper one is divided into three panels, each of which is enriched by an inlaid centre-piece.

Our second page contains Engravings of several elegant productions in the carriage department, some of which exhibit novel features of some interest.

The first is a Park Phaeton, by Silk and Brown, of Long-acre, got up in a very elegant and costly manner. The body, which exhibits graceful curves in the outline, is hung upon a swan-necked perch carriage, on C and under springs. The body panels are painted an emerald green of a dark shade; the carriage wheels, a pale primrose yellow, delicately relieved with green and crimson. The inside is trimmed with emerald-coloured figured silk, and green and white velvet lace; the mountings and wheel hoops are of silver; the hook at the end of the pole forming a double-headed snake. The lamps are extremely beautiful in design. Altogether, a more elegant vehicle of the kind has seldom been produced.

The underspring Steeple Barouche, by Hallmarke and Adelbert, is a handsome and serviceable carriage; the workmanship and colouring of that



CENTRE-PIECE.—BY HUNT AND ROSKELL.



PHAETON.—BY SILK AND BROWN, LONG-ACRE.



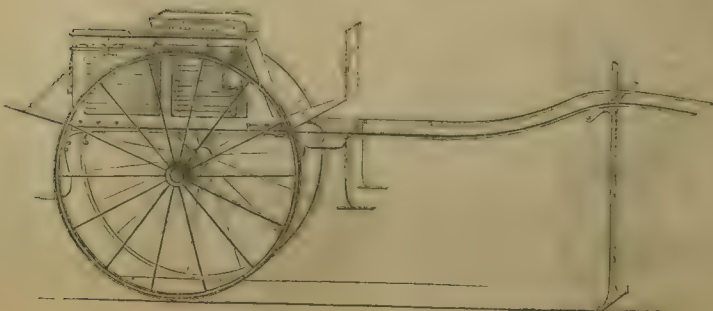
UNDERPRING STEP-PIECE BAROUCHE.—BY HALEMARKE AND ALDEBERT, LONG-ACRE.



CAR PHAETON. BY JONAS D. JONES.



AMEMPTON CARRIAGE. BY KESTERTON, LONG-ACRE.



DOG-CART.—BY H. AND A. HOLMES, DERBY.



WHITE'S PATENT TUGS.

excellent style and quality which distinguish all the works of this old-established house.

Jones, Brothers, of Brussels, exhibit four very light and elegant carriages, a cab phaeton, a caleche (which we engrave), and a buggy. For make and style they fairly compete with many of the best things of the kind on this side the Channel.

Kesterton's Amempton Carriage is intended to combine an open and a close carriage in one, upon a plan which is exceedingly ingenious, with as little complexity as possible. The open carriage is constructed as a double step-piece barouche, with a half-head, which is raised and lowered in the usual manner; and it is also furnished with a folding knee-flap, which is removed when the close carriage is formed. The front portion of the Amempton to form the close carriage is made of framed work, with double concave corners at bottom and quadrant glasses above, and furnished with doors, door-glasses, and front glasses, made to rise and fall at pleasure; the whole being surmounted or covered by a roof. The framework is secured to the head of the barouche by very simple fastenings, and drops into suitable recesses in the body of the carriage. The door-glasses, when down, are received into the lower door, the same as in a carriage permanently closed. The back of the carriage, instead of being flat, is of a curved form, by which the sides



SILVER MOUNTED CARRIAGE HARNESS.—BY J. C. WHITE.

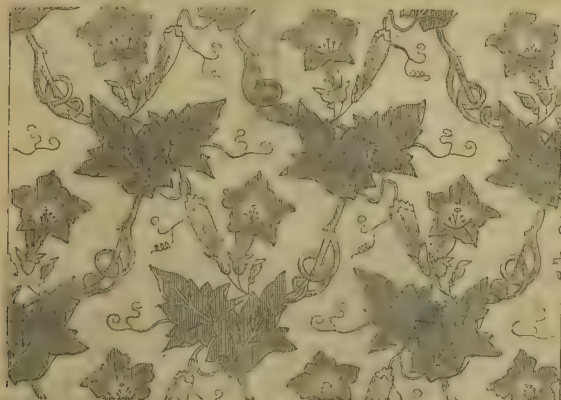
of the back seat are shorter—rendering the carriage lighter in appearance, and at the same time more commodious inside.

The Dog-cart at the foot of the page, by H. and A. Holmes, of Derby, is light and elegant in its construction.

We also engrave a very handsome set of pair horse carriage, silver mounted harness, with patent tugs, by J. C. White. These tugs are intended to supersede the use of the old tug buckles, and are lighter in appearance. They consist of straight tubes, into which the trace passes, when it is secured by a bolt passing through, and by which it is easily adjusted to any length. The trace having a straight pull from the bolt is not liable to meet with the unsightly curve or bend, which causes it to crack and break.



ENGLISH PILLOW LACE.—BY D. HILL, OLNEY, BUCKS. (SEE FIRST PAGE.)



CONVOLUTUS SILK PATTERN. BY JAMES HILL AND CO., SPITALFIELDS. (SEE FIRST PAGE.)



LACE CURTAIN.—BY MESSRS. HEYMAN AND ALEXANDER, NOTTINGHAM. (SEE FIRST PAGE.)



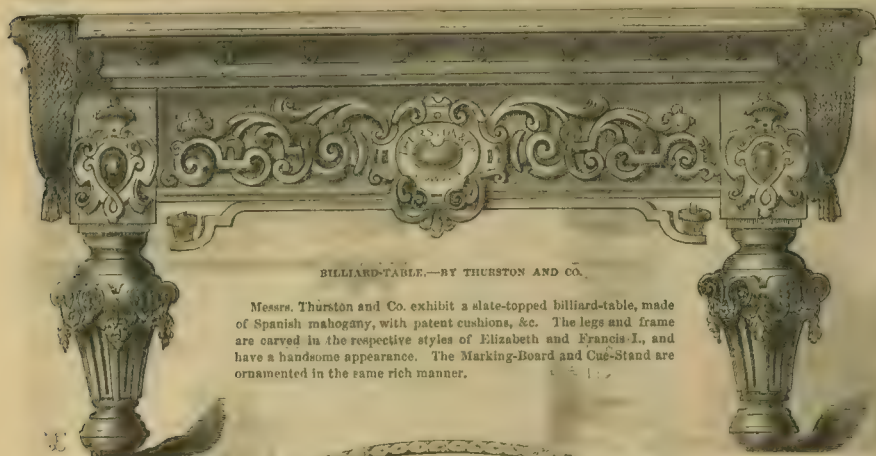
LACE.—BY L. ROBYT, BRUSSELS. (SEE FIRST PAGE.)



LACE SCARF.—BY L. PAGNY, BAYEUX. (SEE FIRST PAGE.)



MERINO DRESS PATTERN.—BY SMITH AND WHITE, GLASGOW. (SEE FIRST PAGE.)



BILLIARD-TABLE.—BY THURSTON AND CO.

Messrs. Thurston and Co. exhibit a slate-topped billiard-table, made of Spanish mahogany, with patent cushions, &c. The legs and frame are carved in the respective styles of Elizabeth and Francis I., and have a handsome appearance. The Marking-Board and Cue-Stand are ornamented in the same rich manner.



BILLIARD MARKING-BOARD.—BY THURSTON AND CO.

are very accurate imitations of what were much in vogue in the middle ages, in which strength and beauty of effect were simultaneously consulted, and which a return to Gothic models in architecture almost renders



TABLE AND TOP.—BY MESSRS. BANTING.

The extreme finish which has been bestowed upon the oval Table, by Messrs. Banting, was well deserved, by the beauty of the wood employed, and by the very graceful and really elegant design: It is one of the simple, useful pieces of furniture for which London has become famous.

Although it cannot be said that the free city of Hamburg has sent any very wonderful works of art, yet it is certain that the Table represented underneath is one of the nearest approaches to a really fine work; the inlaying, especially of the historical pieces, is very good.



IRON SCROLL-WORK FOR DOOR.—BY GIDNEY.

unavoidable. They are from the designs of Mr. Teulon, who is also the architect of the new church at Benwick, near Deddington, Isle of Ely, to which they are intended to be applied.

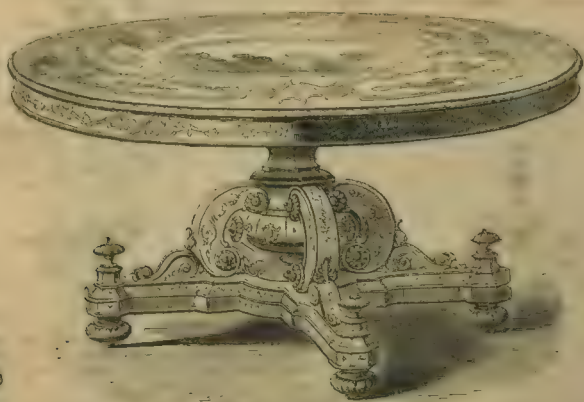
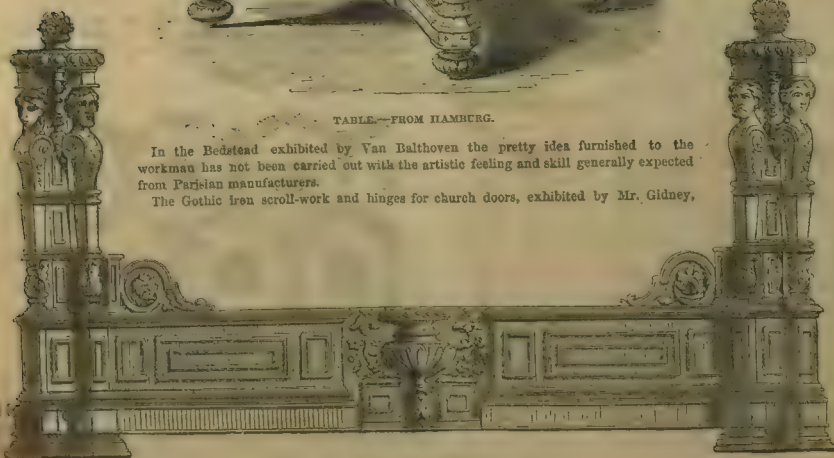


TABLE.—FROM HAMBURG.

In the Bedstead exhibited by Van Balthoven the pretty idea furnished to the workman has not been carried out with the artistic feeling and skill generally expected from Parisian manufacturers.

The Gothic iron scroll-work and hinges for church doors, exhibited by Mr. Gidney,



BEDSTEAD.—BY VAN BALTHOVEN.



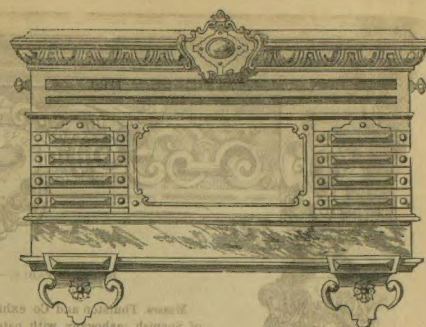
BILLIARD CUE-RACK.—BY THURSTON AND CO.



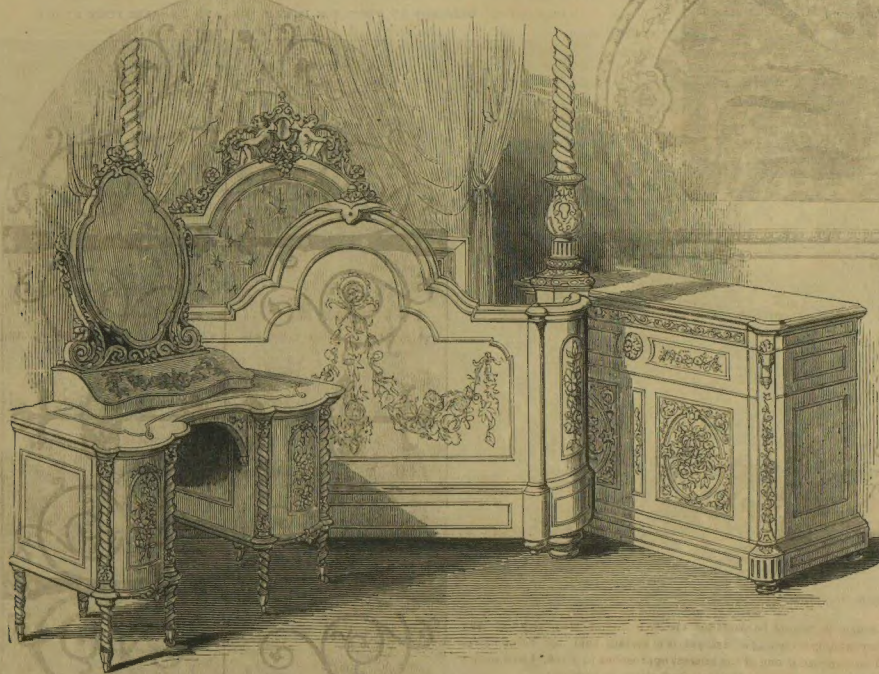
ELIZABETHAN BILLIARD-TABLE.—BY BURROUGHS AND WATTS.

Above is an Engraving from a billiard table, in the Elizabethan style, manufactured of rich brown English oak, grown in Woburn Park, on the estate of his Grace the Duke of Bedford, designed and manu-

factured by Burroughes and Watts, of Soho-square. The design is more simple than that of Thurston's, but of good character; and the marking-board is upon a different principle.



BILLIARD MARKING BOARD.—BY BURROUGHS AND WATTS.



BEDROOM FURNITURE.—BY TROLLOPE AND SON.

The Bed-room Set, by Trollope and Sons, is in very good taste; the material is satin-wood, inlaid with various-coloured woods. The bedstead and dressing-table have turned spiral legs; and the ornamentation throughout, without offending by re-

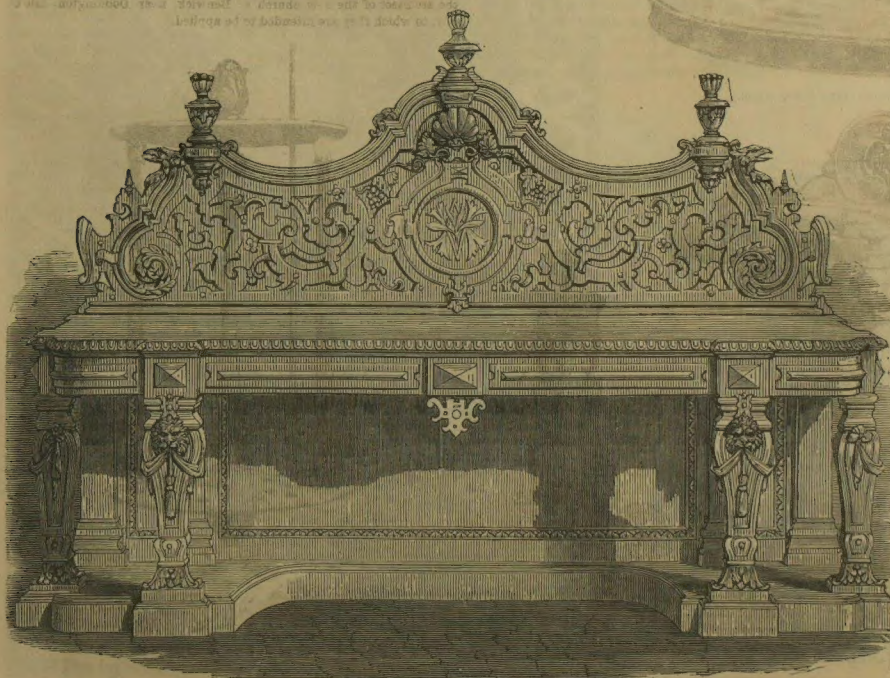
dundancy or undue prominences, is remarkable for its admirable finish.

The Sideboard by Caldecott (engraved below), in the Elizabethan style is capitally fashioned and carved; the material good old English oak.



PANEL DECORATION.—BY HASELDEN.

In the South-Eastern Gallery, amongst some specimens of wall ornament, stands this design for paper-staining, which is very meritorious, and worth comparison with the best efforts of that mode of decoration.



ELIZABETHAN SIDEBOARD.—BY CALDECOTT.



PAPER PATTERN.—BY SCOTT, CUTHBERTSON, AND CO.—(SEE PAGE 440.)



MOUSSEIN DE LAINE.—BY MESSRS. LIDDIARD.—(SEE FIRST PAGE.)



TABLE-COVER.—DESIGNED BY WEBB, FOR DEWAR, SON, AND CO.—(SEE FIRST PAGE.)



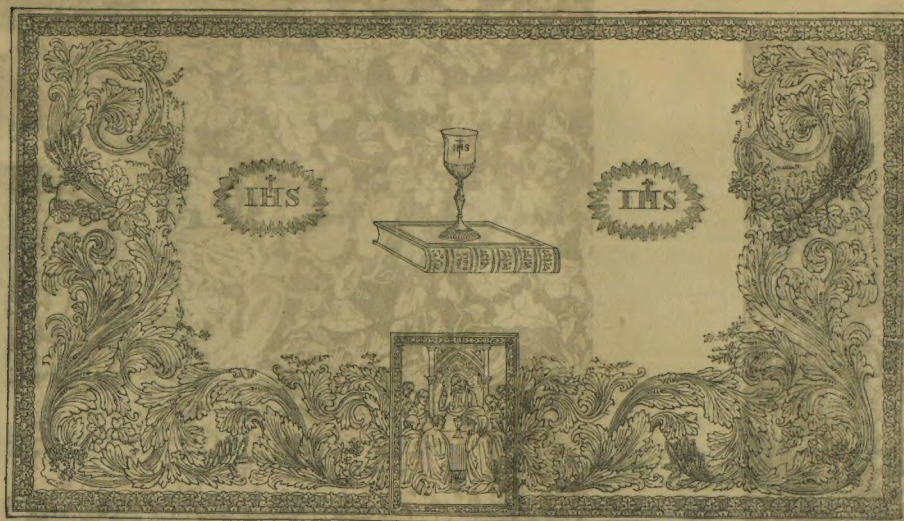
SILK AND WORSTED DAMASK.—BY M'CREEA AND CO., OF HALIFAX.—(SEE FIRST PAGE.)



SILK DAMASK.—BY HOULDSWORTH, MANCHESTER.—(SEE FIRST PAGE.)



MUSLIN CURTAIN.—BY MAIR AND SON, GLASGOW.—(SEE FIRST PAGE.)



COMMUNION TABLE-COVER.—BY PEGLER, LEEDS.

The Communion Table-Cover, by Pegler, of Leeds, is a rich specimen of damask table-cloths, the design comprising a representation of the Last Supper and other appropriate emblems.

The Silk Pattern, by Boyd, of Spitalfields, exhibits a pretty combination of flowers, of various colours.

One of the most brilliant specimens of textile manufacture in the Exhibition is an Irish poplin, by Messrs. Atkinson, of Dublin, the pattern of which shows the rose, the thistle, and the shamrock combined in a group; and which is of additional interest as it is to be seen upon the loom, in the compartment of the West Nave devoted to Irish productions.



SILK PATTERN.—BY BOYD, SPITALFIELDS.

The ground colour is of most exquisite blue, the pattern being worked in white and gold thread, producing an effect of extreme richness and beauty.

We were much pleased with the ingenious brooding machine attached to Messrs. Atkinson's loom, and were informed they were the first to



IRISH POPLIN.—BY ATKINSON, OF DUBLIN.—PATTERN WOVEN IN THE BUILDING.

introduce it into Ireland, and that even in England it is but little known. It is certainly a great improvement on the old method of putting in coloured flowers with the shuttle, as it only puts in the colours where they are wanted in the pattern; in fact, it should be called an embroidering machine, as the flowers are formed exactly as if embroidered.

The use of fringe and gimp in the furniture of rooms is not so

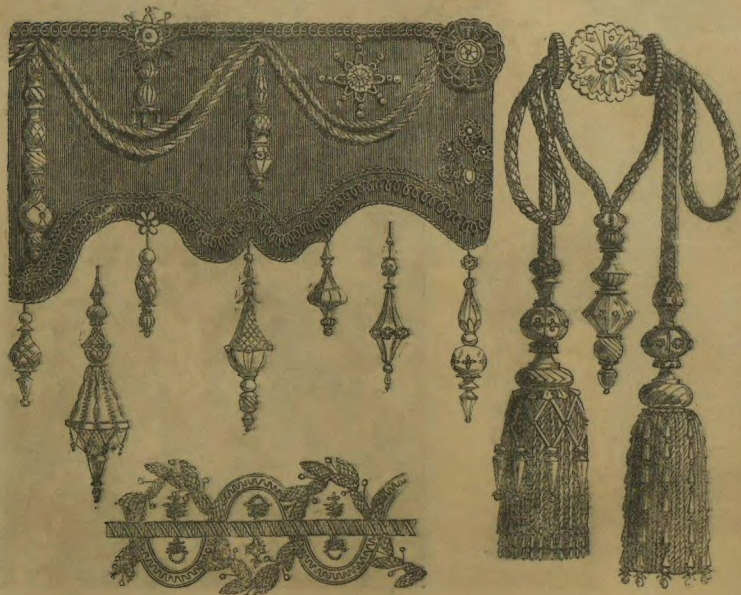
much in vogue as it was some fifty years ago; still the manufacture is kept up, presenting its highest features of excellence, and remarkable variety and ingenuity of design, by a few old-established houses. R. Burgh, of Bartholomew-close, exhibits a large assortment of deep bullion fringe, trimmed and ornamented, for windows, ornamental hangings, drops, ropes, gimps, cords, and tassels for drapery, all highly

finished productions of their kind, of which we engrave a few specimens.

Underneath is a specimen of Mr. Ward's (of Halifax) very beautiful furniture damasks, in which the figure is worked in the warp, and which we more particularly referred to in an article in the Supplement of the 7th of June.



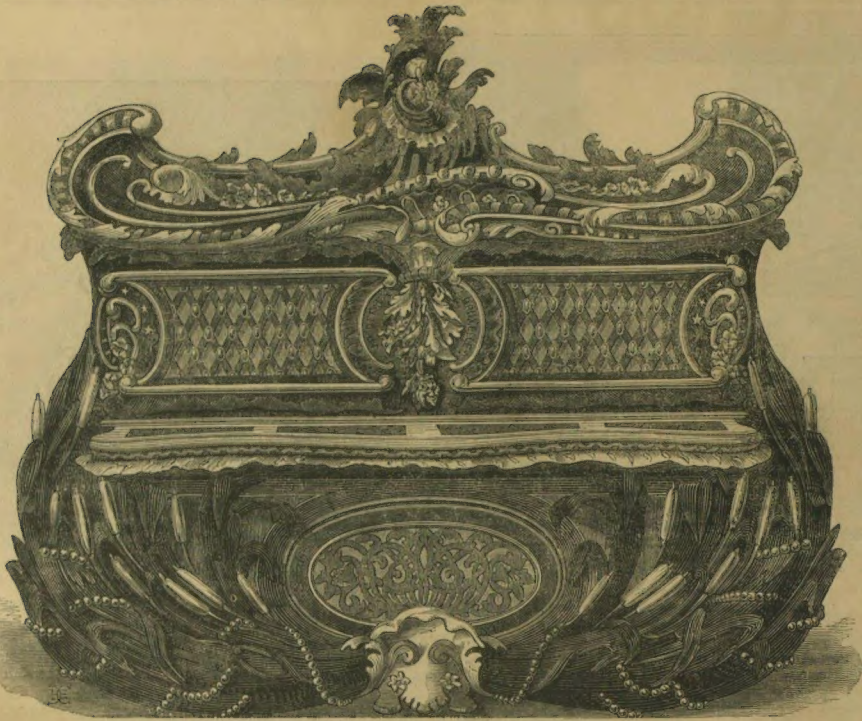
SILK DAMASK.—BY HOULDSWORTH AND CO., MANCHESTER.—(SEE FIRST PAGE.)



TASSELS AND FRINGE.—BY BURGH



FURNITURE DAMASK.—BY WARD, OF HALIFAX.

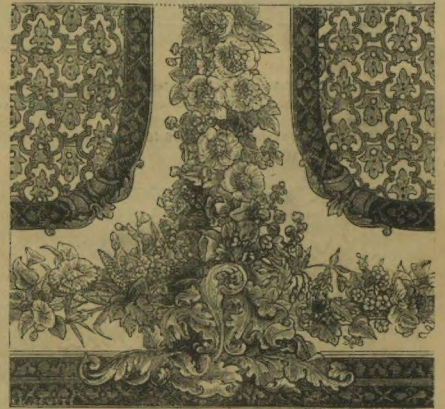


PIANOFORTE.—BY J. B. DEFAUX, BRUSSELS.—(SEE FIRST PAGE.)



TOP OF DECORATION FOR ROOM.—BY MESSRS. HORNE.

The room decoration, by Messrs. Horne, is a handsome production of the kind, uniting floral with arabesque devices, producing a gorgeous and satisfactory effect.

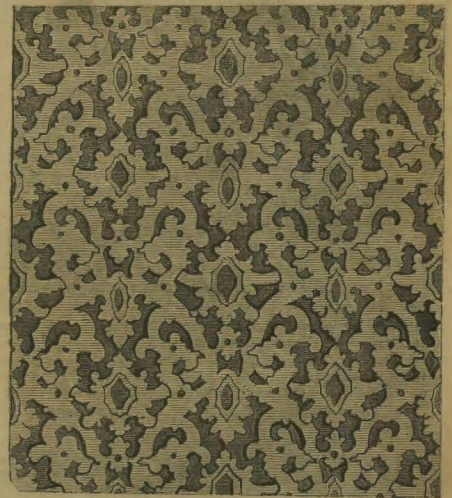


BOTTOM OF DECORATION FOR ROOM.—BY MESSRS. HORNE.

The three specimens of paper patterns—one by Messrs. Hinchliff, the other two by Scott, Cuthbertson, and Co.—are extremely meritorious,

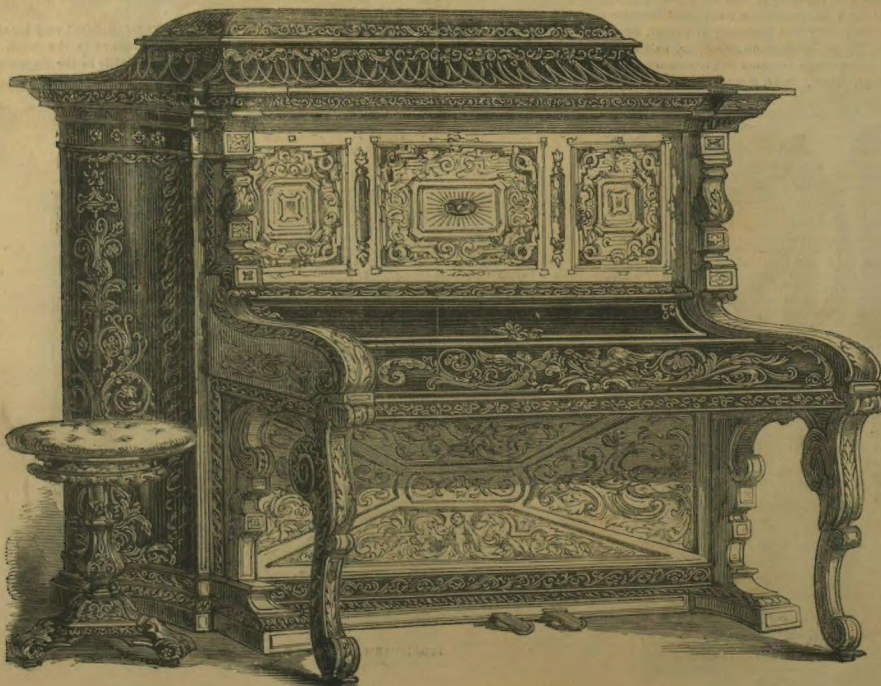


DECORATION FOR ROOM.—BY MESSRS. WOOLLAMS AND CO.—(SEE FIRST PAGE.)

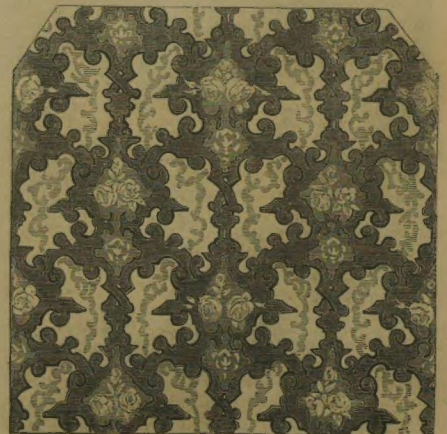


PAPER PATTERN.—BY SCOTT, CUTHBERTSON, AND CO.

the devices being rich in character, exhibiting sufficient of variety, and yet judiciously interlaced.



PAPIER MACHE PIANOFORTE.—BY A. DIMOLINE, BRISTOL.—(SEE FIRST PAGE.)



PAPER PATTERN.—BY MESSRS. HINCHLIFF.